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NEW MEXICAN WEDDING SONGS

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Of all the ceremonies that take place during the typical New Mexican Spanish wedding, the *entrega*¹ *de novios* is perhaps the most genuinely New Mexican. This ceremony, which marks the climax to all the other wedding observances, generally takes place after the wedding dance, upon the arrival of the newly wedded pair and the guests at the home of the bride's parents. It is so called because the bride and groom are returned once more to their parents and placed under their guidance. When all the guests have crowded around the bride and groom, a singer or *pueta*² (*poeta*), as he is often called, begins to sing to the accompaniment of a violin and a guitar. The name *entrega de novios* refers both to the ceremony itself as well as to the series of *coplas* or stanzas sung on such an occasion. In the first two or three stanzas of his song, the singer generally requests the attention of the audience and sometimes apologizes for not being a more gifted singer than he is. Then he summarizes the Bible's story of the creation of man, reminding those present of how God created man out of clay in his image and likeness and how the first woman was formed out of one of Adam's ribs. He also passes in review the marriage ceremonies before the altar. The wedded pair is then admonished regarding the sacredness of marriage and its indissolubility, and they are told of their responsibilities and their duties to each other. Even the *padrinos* or best man and bride's maid are reminded of their obligation, which, according to the singer, consists in bestowing their blessings upon the newly wedded couple and placing the latter in the hands of their parents (two formalities never carried out). The parents are then advised of the need of guiding their children in their new life. That, in brief, is what the typical *entrega de novios* tells.

¹ New Mexicans invariably use the archaic form *entriega* instead of the modern literary one.

² The name *pueta* is usually given to one who improvises *coplas* as he sings.

The poetic form used in the *entrega* is the *copla*, which is generally a quatrain with eight-syllable lines, though now and then one also finds sixains. The quatrains have assonance in the second and fourth lines while the sixains have it in the second, fourth and sixth lines. Occasionally some of the *coplas* have a different rhyme scheme, but this is rare. The number of stanzas in each *entrega* is not definite. In the *entregas* which I encountered, the number of stanzas varies from fourteen to forty-five.

The *entrega* given below is by far the most popular one. There are numerous versions of it available, but only seven of them have been included here.

ENTREGA I

Version A³

1. —Ave Mariá— dijo el ave
pa⁴ comenzar a volar,
—Ave Mariá— digo yo
pa comenzar a cantar.

2. Desde joven siempre fui,
siempre fui bien enseñado
por la sagrada escritura
y por el texto sagrado.

3. Atención pido a la gente,
y a este público honrado,
para celebrar el auto
de los dichos esposados.

4. Quisiera tener palabras
como el mejor delegado
para poderme expresar
ante este público honrado.

5. Para entregar estos novios
me prestarán su atención,
porque se ha llegado el día
y hora⁵ es buena la ocasión.

6. Con el nombre de Dios
comienzo
y el de la Virgen María
para entregar estos novios,
que hoy se les llegó su día.

7. Dios es un ser infinito,
María el segundo ser,
hasta el mismo Jesucristo
nos ha dado a conocer.

8. Ya se fueron a casar
después de prendados los dos,
de sus padres se despidieron
dándose el último adiós.

³ Copied from a manuscript owned by Narciso Arellano of Arroyo Hondo, New Mexico.

⁴ *para*. For an explanation of the phonetic change involved in *pa* as well as in all the dialectal forms occurring in the various *entregas*, consult Dr. Aurelio M. Espinosa's *Estudios sobre el español de Nuevo México*, Parte I, Fonética, Biblioteca de Dialectología Hispanoamericana, Buenos Aires, 1930. Outside of employing the standard orthography instead of that found in the original manuscripts, there has been no attempt to correct the language.

⁵ *ahora*.

9. El estado es un sacramento,
con voluntad de amos ⁶ dos,
se fueron a casar al templo
porque así lo mandó Dios.

10. El padre les preguntó:
si quieres casarte, di;
y la iglesia los oyó
que los dos dijieron,⁷ sí.

11. Les explica las palabras
el padre con el manual
y les entrega las arras
y el año ⁸ pastoral.

12. 'l haber tomado las arras
y el año pastoral
es una preba ⁹ patente,
que el matrimonio es legal.

13. Se casaron y se velaron
en un auto matrimonial,
y se tomaron las manos
y el año pastoral.

14. Y como es cosa preciosa
los llevan para el altar,
reciben los sacramentos
y el año pastoral.

15. Cuatro palomitas volando
salieron de la iglesia,
el padrino y la madrina,
el esposo y la princesa.

16. Llegaron los esposados
en este precioso día,
llegaron sacramentados
como San José y María.

17. Llegaron los esposados,
los salimos a topar,
para que no lleguen tristes
y se alegre este lugar.

18. Óyame ¹⁰ el recién casado
en este punto veloz,
crianza ¹¹ dan los padres
y el natural, sólo Dios.

19. Óyame el recién casado
que lo quiero hacer saber,
ya no hay padre, no hay madre,
ahora lo que hay, mujer.

20. Óyame el recién casado
que lo quiero molestar,¹²
esta cruz que Dios le ha dado
no la vaya a abaldonar.¹³

21. Amar a su cruz con esmero
también a su esposa amada,
y sean buenos casados,
no anden con su cruz ladeada.

22. Piensan los malos casados
a su cruz abaldonar,
piensan a Dios engañar
y ellos son los engañados.

23. Oya la recién casada,
escuche y ponga sentido,
ya no hay padre, ya no hay
madre,
ahora lo que hay es marido.

24. El estado no es por un rato,
ni para un día ni dos,
es para una eternidad,
mientras vivos sean los dos.

⁶ ambos.

⁷ dijieron.

⁸ anillo.

⁹ prueba.

¹⁰ óigame.

¹¹ crianza.

¹² amonestar.

¹³ abandonar.

25. Este cónyuge¹⁴ esposado no lo vayan a tirar, porque se hacen responsables ante un justo tribunal.

26. Oír los recién casados, que Dios les dé larga vida, y sean buenos casados como San José y María.

27. Todo este río pa abajo corre la agua cristalina, donde se lavó la cara el padrino y la madrina.

28. El padrino y la madrina ya saben su obligación, de entregar a sus hijados¹⁵ y echáles¹⁶ su bendición.

29. Aquí tiene ya a los novios a sus plantas ya rendidos, échenles la bendición, guíenlos por buen camino.

30. Los padres de este esposorio amolesto¹⁷ con cariño, áhi tienen a sus dos hijos, guíenlos por buen camino.

Version B¹⁸

1. Atención pido a toditos, oya este público honrado para festejar el auto de los dichos esposados.¹⁹

2. Dios es el ser infinito, María el segundo ser, pues el mismo²⁰ Jesucristo hoy nos lo ha dado a entender, que todas las potestades están bajo su poder.²¹

3. Estando el mundo formado faltaba un ser que se hiciera, es con el nombre de Adán, siendo imagen verdadera de su padre celestial formado de polvo y tierra.

4. Hizo que Adán se durmiera en la sombra de un laurel, Dios le dió una compañera pa que se estuviera con él, declaran las escrituras que Eva debía de ser.

5. Ya volvió Adán de su sueño con una voz almirable,²² —te recibo por esposa por obedecer al padre, por ser güeso²³ de mis güesos, carne de mi propia carne—.

6. Hizo Dios con su poder a Adán con sabiduría, y le sacó una costilla y de áhi formó a la mujer.

7. Piensen bien, pongan cuidado, antes de pedir mujer, qué les vendrá a suceder si se ponen en estado.

8. Same as A, 24.

9. Same as A, 10.

10. Same as A, 11.

11. Same as A, 12.

¹⁴ cónyuge.

¹⁵ ahijados.

¹⁶ echarles.

¹⁷ amonesto.

¹⁸ Dictated by Miguel Salazar, Arroyo Seco, New Mexico.

¹⁹ Cf. A, 3.

²⁰ mismo.

²¹ Cf. A, 7.

²² admirable.

²³ hueso.

12. Atiéndame el esposado
que lo voy a amonestar,
esta cruz que Dios le ha dado
no la vaya a abaldonar,
porque se hace responsable
ante un justo tribunal.²⁴

13. Si deja su cruz por otra
ella pegará un suspiro²⁵
y usted queda responsable
ante un tribunal divino.

14. Same as A, 18.

15. El Señor los ha juntado
con su santo matrimonio,
procuren vivir bien,
no le den gusto al demonio.

16. El Señor los ha juntado
con su mano poderosa;
al cielo debe de entrar
el esposado y su esposa.

17. Al dales²⁶ los buenos días
y al saber cómo les va,
ya quedaron esposados
y haga Dios su voluntad.

18. El padrino y la madrina
ya saben su obligación,
les echen su bendición
y les den buena doctrina.²⁷

Version C²⁸

1. Same as A, 1.

2. Pa comenzar a cantar
a Dios le pido memoria,
que me conserve en su fe
como San Pedro en la gloria.

3. Nearly the same as B, 1.²⁹

4. Dios hizo un ser infinito,
María un segundo ser,
aun el mismo Jesucristo
El nos ha dado a entender.³⁰

5. Siendo el mundo ya formado
faltaba un ser que se hiciera,
fué con el nombre de Adán,
siendo imagen verdadera.³¹

6. Same as B, 6.

7. Hizo a Adán que se durmiera
en un hermoso vergel,
y le dió pa compañera
a una hermosa mujer.³²

8. Adán vuelve de su sueño
con una voz admirable,
la recibió por esposa
por obedecer al padre.³³

9. Same as A, 11.

10. ¿Qué sinifican las arras
cuando los van a casar,
el Santo Padre de Roma
y el anillo pastoral?

²⁴ Cf. A, 20.

²⁵ *suspiro*.

²⁶ *darles*.

²⁷ *doctrina*. Cf. A, 28.

²⁸ Copied from a ms. owned by Adolfo Gallegos, Los Brazos, New Mexico.

²⁹ The first line reads "Atención le pido a todos", otherwise the two versions are identical.

³⁰ This is a bad version of A, 7 and B, 2 combined.

³¹ Cf. B, 3.

³² Cf. B, 4.

³³ Cf. B, 5.

11. Óigame usted señorita:
al mismo tiempo le explico
que se vea con su esposo
como la iglesia con Cristo.

12. Nearly the same as B, 12.³⁴

13. Nearly the same as B, 13.³⁵

14. Y si van a quebrantar
este preceuto ³⁶ sagrado,
verán a Dios enojado
en su santo tribunal.

15. En nombre de Dios
comienzo,
y de la Virgen María,
para notar este estado
que ha llegado en este día.

16. Ahi vienen los desposados
en este dichoso día,
ya vienen sacramentados
como San José y María.³⁷

17. A darles los buenos días
y saber cómo les va,
les pusieron en estado;
Dios haga su voluntad.

18. Same as B, 19.

19. Lo que la Escritura nota
lo manda la ley divina,
que entrieguen a sus hijados
el padrino y la madrina.

20. En esta casa y en otra
soy suyo y pueden mandar,
el padrino y la madrina
me deben de dispensar.

21. El padrino y la madrina
ya saben su obligación,
entrieguen a sus hijados,
échenles la bendición.

22. Éste es el último verso
ya con esto me despido,
a todos les doy las gracias,
dispensen lo mal servido.

Version D ³⁸

1. A todos pido atención
en este público honrado
para contarles el acto
de los dichos esposados.³⁹

2. Escuchen, pongan cuidado,
antes de pedir mujer,
ya mi Señor Jesucristo
me lo ha dado a conocer,
Dios es un ser infinito,
María segundo ser.⁴⁰

3. Hizo que Adán se durmiera
en la sombra de un laurel,
y le quitó una costilla
y de ahí formó a la mujer.⁴¹

4. El esposo por consiguiente,
escuche lo que ha de ver,
aquí no hay padre ni madre,
ahora lo que hay es mujer.⁴²

³⁴ The only difference is that the fifth and sixth lines of B, 12, are omitted in this version.

³⁵ The third line reads: "haciéndolo responsable".

³⁶ precepto.

³⁷ Cf. A, 16.

³⁸ This version was copied from a manuscript owned by Mrs. Carlota R. Cordoba, Arroyo Hondo, New Mexico.

³⁹ Cf. A, 3 and B, 1.

⁴⁰ This appears to be a bad mixture of B, 2 and B, 7.

⁴¹ Cf. B, 4 and C, 7.

⁴² Cf. A, 19.

5. La esposa por consiguiente,
escuche lo que ha debido,
aquí no hay padre ni madre,
ahora lo que hay es marido.⁴⁸

6. El padre que era de aquí,
el obispo que era de Roma,
la prenda que han recibido
en honra de su persona.

7. Ahí vienen los desposados,
ya vienen a desposar
con las arras y las velas
y el anillo pastoral.

8. Same as C, 10.

9. ¿Qué senifican⁴⁴ las velas
cuando se van a velar,
el rosario de María
y el rosario de Jesús?

10. Óigame, usted señor,
aquí lo voy a molestar,⁴⁵
y esa cruz que Dios le ha dado
no la vaya a abaldonar.⁴⁶

11. Same as B, 8.

12. Same as A, 10.

13. Por debajo de lo techado
corre el agua cristalina,
donde se lavan las manos
el padrino y la madrina.⁴⁷

14. Same as A, 28.

Version E⁴⁸

1. Same as B, 2.

2. Las aguas las dividió,
dió movimiento a sus seres,
y a todos les ordenó;
cumplieran con sus deberes.

3. Same as D, 3.

4. Nearly the same as B, 5.⁴⁹

5. Same as B, 7.

6. Same as A, 24.

7. Same as B, 12.

8. A la esposa del presente
por consiguiente le digo,
es mandamiento sagrado
guardar respeto al marido.

9. El cargo que han recibido
es cosa muy singular,
porque el que una vez lo ató
no lo puede desatar.

10. Same as A, 10.

11. ¿Qué significan las arras
cuando se van a casar,
y qué consiste la estola
y el anillo pastoral?⁵⁰

⁴⁸ Cf. A, 23.

⁴⁴ significan.

⁴⁵ amonestar.

⁴⁶ Cf. A, 20.

⁴⁷ Cf. A, 27.

⁴⁸ Dictated by Nieves E. Martinez, Arroyo Seco, New Mexico.

⁴⁹ The first two lines read: "Adán vuelve de su sueño y al ver tal obra hizo alarde".

⁵⁰ Cf. C, 10.

12. ¿Qué significan las velas cuando se van a velar? El misterio es de la luz que Dios los ha de apartar.⁵¹

13. En el cuerpo de la iglesia, el sacerdote decía, quedarán sacramentados como San José y María.

14. Gloria al padre, gloria al hijo, gloria al Espíritu Santo, Dios los haga bien casados y los cubra con su manto.

15. Almost the same as D, 13.⁵²

16. Los padrinos se pararon con verdadera eficacia, sirvieron sus monumentos, deben dárseles las gracias.

17. A los padres y padrinos, les suplico su atención, arrodiven a sus hijos y denles su bendición.

Version F⁵³

1. En el nombre seá de Dios y el de la Virgen María para entregar este estado han llegado en este día, llegaron sacramentados como San José y María.

2. A todo el resto de casa escuchen, les voy a hablar; si en algo me equivocare me deben de dispensar.

3. La guitarra está muy buena para festejar tu estado con Mariá Nuestra Señora y el Señor sacramentado.

4. Same as B, 1.

5. Ya van a tomarse el dicho estando los dos allí, el padre les preguntó, ambos dijeron⁵⁴ que sí.

6. En el cuerpo de la iglesia un sacerdote decía: —éstos se van a esposar como San José y María.—

7. Same as A, 4.

8. Same as A, 16.

9. Same as A, 7.

10. Siendo el mundo ya formado faltaba un ser que se hiciera, de la costilla del hombre Dios le dió una compañera.

11. Same as B, 6.

12. Hizo que Adán se durmiera en un hermoso vergel, Dios le sacó una costilla y de ahí formó a la mujer.⁵¹

13. Same as C, 8.

⁵¹ Cf. D, 9.

⁵² First line reads: "en lo más alto del cielo".

⁵³ The manuscript containing this version was given to me by Mr. Francisco Antonio Jaramillo, Alamosa, Colorado.

⁵⁴ dijeron.

13.⁵² 14. Eres güeso de mis güesos,
eres carne de mis carnes,
te recibo por esposa
por obedecer al padre.⁵⁵

15. Same as A, 11.

16. Nearly the same as B, 11.⁵⁶

17. ¿Qué sinifican las arras,
qué sinifica la estola,
qué sinifica esta boda
como las santas palabras?

18. Las arras se las pusieron
por ser 'l emblema legal,
y la prueba que les dieron
si se querían casar.

19. Cuatro velas se encendieron
pa hacer este casamiento
y de testigos pusieron
un sacerdote y un templo.

20. ¿Qué grande solemnidad
pasó en ese santo templo,
que lo que fué voluntad
se convirtió en sacramento!

21. Para el uno son los dos,
el sacerdote les dijo,
ya vivirán en unión
como la iglesia con Cristo.

22. Same as A, 10.

23. Tu padre fué un lindo arbol,
tu madre una hermosa flor,
novios rosa de castilla
pendientes del corazón.

24. Nearly the same as D, 13.⁵⁷

25. Same as C, 10.

26. ¿Qué sinifican las velas
cuando las van a encender?
Sinifican el mismo cuerpo
que ya va a permanecer.

27. Nuestro Dios los ha juntado
con su mano poderosa,
al cielo debe de entrar
el marido con su esposa.

28. Nuestro Dios los ha juntado
con su mano poderosa;
ya no hay padre, ya no hay
madre,
hora lo que hay es esposa.

29. Nuestro Dios los ha juntado
con su santo matrimonio;
no le den cabida al diablo
ni le den gusto al demonio.

30. Same as A, 24.

31. Dios las aguas dividió,
dió movimiento a sus seres
y luego les ordenó
cumplieran con sus deberes.

32. Nearly the same as B, 12.⁵⁸

33. Atiéndame la esposada,
le noto lo que es debido,
haga lo que Dios le manda,
déle gusto a su marido.

34. A consuegros y consuegras
amonesto la verdad,
que en este dichoso día
han feriado voluntad.

35. Pues a padres y a padrinos,
yo les pido su atención,
aquí tienen a sus hijos,
échenles su bendición.

36. Lo que la Escritura nota,
lo manda la ley divina,
al cielo deben de entrar
el padrino y la madrina.

37. Lo que la Escritura nota,
lo manda la ley divina,
que entrieguen a sus hijados
el padrino y la madrina.

⁵⁵ Cf. B, 5.

⁵⁶ The third line reads "es una prueba que le dieron".

⁵⁷ The first line reads: "Entre medio de los cielos".

⁵⁸ Fifth and sixth lines of B, 12 are omitted here.

38. Same as A, 28.

39. Éste es el último verso,
ya con esto me despido,
a todos les doy las gracias,
perdonen lo mal servido.

40. Aquí me he puesto a cantar
con muchísimo talento,
los señores esposados
reciben el mandamiento.

Version G ⁵⁹

1. En nombre de Dios comienzo,
y el de la Virgen María,
para entregar este estado
que se ha esposado este día.

2. Escuche el público honrado,
pues con todos voy a hablar;
que me presten su atención,
pues ya los voy a entregar.

3. Same as A, 4.

4. A Diós le pido licencia,
memoria y entendimiento,
para poderme expresar
adentro de este aposento.

5. Esta mañana salieron
cuatro rosas pa la iglesia,
el padrino y la madrina,
el novio con la princesa.⁶⁰

6. Ya se acercan a la mesa
del divino sacramento,
luego van a comulgar
de aquel divino sustento.

7. Same as A, 11.

8. Cinco velas encendidas
para hacer el casamiento,
como testigo pararon
al sacerdote en el templo.

9. Same as A, 10.

10. Cinco velas encendidas,
indicando la pureza,
quedan también esposados
como Cristo con la iglesia.

11. Ya se acaban de esposar
al medio de dos testigos,
esas son las evidencias
que hoy actúan como padrinos.

12. Ya se acaban de esposar
con muchísima alegría,
quedan tan bien esposados
como San José y María.

13. La esposa ha de recibir⁶¹
al esposo que allí ve
y tratarlo con cariño
como María a San José.

14. El esposo ha de recibir
a su esposa en compañía
y tratarla con cariño
como San José a María.

15. Porque Adán fué una sola
alma
en un hermoso vergel,
Dios le dió una compañera
para que allí esté con él.

16. Pues escuche el esposado,
a usted hora voy a hablar,
esa cruz que Dios le ha dado,
no la vaya a abandonar.⁶²

17. Same as B, 13.

⁵⁹ This version was dictated to me by Esteban Sánchez, San Luis, Colorado.

⁶⁰ Cf. A, 15.

⁶¹ recibir.

⁶² Cf. A, 20.

18. Esa cruz que Dios le ha
dado
no es por un día ni dos,
es por una eternidad,
mientras se la preste Dios.⁶³

19. También a usted la esposada
le amonesto con cariño,
que usted viva siempre honrada
y obediente a su marido.

20. Oigan ambos esposados,
amonesto con cuidado,
hora no hay padre, no hay
madre,
hora lo que hay es estado.

21. También a usted la esposada
le amonesto con gran gozo,
hora no hay padre, no hay
madre,
hora lo que hay es esposo.⁶⁴

22. A los padres y padrinos
escuchen, les voy a hablar,
por su buena gratitud,
las gracias les debo dar.

22. A los padres y padrinos,
escuchen, les voy a hablar,
por su buena gratitud,
las gracias les debo dar.

23. A los padres de estos novios
amonesto con cariño,
miren sus hijos casados,
guíenlos por buen camino.⁶⁵

24. A los testigos del acto
también les debo de hablar,
ahí tienen a sus ahijados,
los deben de aconsejar.

25. Escuche el público honrado,
aquí acabo de cantar;
si en algo me he equivocado
me deben de dispensar.

26. Same as A, 28.

27. La bendición de Dios Padre,
la de la Virgen María,
junta con la de sus padres
se queda en su compañía.

As far as their composition is concerned, the above versions are far from being perfect. The chief defect that attracts the reader's or listener's attention is perhaps their lack of unity, for many of the *coplas* are quite detached from each other as to thought or sentiment. What connection, for example, is there between Stanzas A, 6 and A, 7; A, 7 and A, 8; or between A, 26 and A, 27, to mention but three instances. Incidentally, this fact probably explains both the arbitrary arrangement of the quatrains in the different versions, as well as the inclusion of certain strophes in some of the versions and their omission in others.

Not only does each version, as a whole, lack unity, but even some of the quatrains ⁶⁶ themselves. When a *pueta* starts to sing and his supply of *coplas* begins to be exhausted, he improvises, sometimes with happy results but not always. When he commences to improvise, he has to think fast; he must find something that will fit in

⁶³ Cf. A, 24.

⁶⁴ Cf. A, 23.

⁶⁵ Cf. A, 30.

⁶⁶ See, for example, A, 9; B, 16; B, 17; and B, 20.

the poetic pattern which he is following. Naturally, very often in a desperate effort to produce a strophe in the required pattern he introduces irrelevant subject matter, and the result is that the unity of the *copla* as well as that of the entire series, as a whole, is ruined. Here we have also the reason for many of the meaningless stanzas in the above versions.

In view of this tendency on the part of improvisers to insert *coplas* of their own invention as the *entregas* pass from one *pueta* to another, it is very likely that the original composer was responsible but for few of the quatrains in the above versions and that his *entrega* had unity originally. Other *puetas* who wished to improve on the original or who wished to lengthen it may have improvised additional *coplas* and may have, thereby, spoiled the unity of the original.

Another defect that may be noticed is the inaccurate use of words here and there, as for instance *pastoral* in the line *y el anillo pastoral* (A, 11, A, 12, A, 13, C, 10, D, 7, E, 11) and *veloz* in *en este punto veloz* (A, 20). This carelessness, of course, may be attributed to the fact that many of the *coplas* have been improvised and that the *pueta*, in an attempt to find a word with the exact number of syllables and the ending needed, could think only of these words. In the case of the verse *y el anillo pastoral* several *puetas* have apparently found it a very convenient line to use whenever a seven syllable line with the tonic vowel *a* in the ending was necessary.

A more perfectly constructed *entrega* than the above but less popular and more recent is the following one, which has been called, for convenience, *Entrega II*.

ENTREGA II ⁶⁷

1. De los siete sacramentos
que Jesús instituyó,⁶⁸
en el Jordán fué el primero
que Cristo recibió.

2. San Juan como precursor⁶⁹
fué el padrino más gallardo,
bajó el Espíritu Santo
y al punto lo ha conformado.

3. Veyan⁷⁰ padrinos amados,
con respeto al sacramento,
esas flores tan hermosas
son dignas de cumplimiento.

4. El sacerdote de Cristo
en el templo los unió,
con la bendición paterna
que el Padre Eterno les dió.

⁶⁷ The manuscript in which this version occurs was given to me by Mr. Justo López of Española, New Mexico.

⁶⁸ *instituyó*.

⁶⁹ *precursor*.

⁷⁰ *vean*.

5. El séptimo sacramento
junto con la velación,
y les advierto a los consortes,
para el uno son los dos.

6. Caballeros y señoras
por su atención con esmero,
reciban estos consortes,
pues el enlace admitieron.

7. Dios les preste larga vida
con gusto a los desposados,
y seya ⁷¹ la mejor viña
que sus padres cultivaron.

8. En presencia de la iglesia
fué el sacramento vulgar,
y el sacerdote de Cristo
les dió la misa nupcial.

9. En este día de gloria
recibe esposo el anillo,
con gusto de nuestros padres,
con gusto tuyo y el miyo.⁷²

10. De esas benditas palabras,
para más conformación,
recibe, esposa, las arras,
que es mi propio corazón.

11. Ambos en perfecta ⁷³ unión
y caridad de su esposa,
veyan la fragante flor
que representa esa rosa.

12. Fedelidad ⁷⁴ a su marido
en su conducta ⁷⁵ de honor,
por documentos sagrados
que San José nos dejó.

13. Fecunda en la sucesión
rueguen por los desposados,
veyan la generación
y el fin por quien fueron criados.

14. En la última bendición
que el padre les otorgó,
alcancen a ver los novios
su cuarta generación.

15. El esposo ame a su esposa
como Cristo amó la iglesia,
y al punto que considere
que él es el juez y cabeza.

16. De los mejores casados,
fué San José con María,
pidan por los desposados,
vivan bien toda la vida.

17. Esta viña soberana
fué por voluntad divina,
para ejemplo de sus hijos
que siguieran su doctrina.

18. Es principal ofecina ⁷⁶
la que principia el amor,
y la esposa se avecina
muy cerca del corazón.

19. Padres, parientes y amigos,
en humilde resarción,⁷⁷
los parientes y vecinos
con gusto en esta reunión.

20. Los padres están llorando
con gran gusto y con dolor
por sus hijos, luz y encanto
que penden del corazón.

21. Seyan felices y amados
con buena disposición,
si viven con buen cuidado,
gozan del reino de Dios.

22. Cuando Cristo istituyó
tan sagrado sacramento
en las bodas de Cana
con sus milagros y ejemplos.

⁷¹ sea.

⁷² mío.

⁷³ perfecta.

⁷⁴ fidelidad.

⁷⁵ conducta.

⁷⁶ oficina.

⁷⁷ recepción.

23. Y con su poder divino
a todos los convidaba,
convirtiendo el agua en vino
que a las bodas les faltaba.

24. Abran los ojos y miren
con gusto los desposados,
que su reino posiarán⁷⁸
todos los buenos casados.

25. El marido y la mujer
son un vaso de cristal,
porque si un vaso se quiebra
no hay quien lo pueda soldar.

26. El paraíso⁷⁹ más hermoso
vemos en los desposados,
siendo un jardín misterioso
que Dios había reservado.

27. En buena armonía gustando
es para todos igual,
que en estos recién casados
siempre reinará la paz.

28. Éste es un jardín de flores
con humilde rendimiento,
padrinos y sus ahijados
vivan con gusto y contento.

29. Todos llenos de alegría
por ser voluntad de Dios,
en una buena armonía
ha reventado esa flor.

30. A tiempo vino este fruto
y de Dios el galardón,
los recibirán con gusto
hijos de su corazón.

31. Hoy es tiempo de gustar
y honrar a los desposados,
dando ejemplo a todo el mundo
como unos buenos casados.

32. La felicidad⁸⁰ del hombre
depende de la mujer,
si es obediente y legal
pues todo camina bien.

33. Véyanse como un espejo
con respeto y con amor,
nunca permita el marido
que se marchite esa flor.

34. Que vey a con buen cuidado
de qué árbol la recibí,
hora es tu misma persona,
pues Dios lo determinó.

35. Cultiva bien tu sembrado,
es una comparación,
y cuando haigas⁸¹ cosechado,
fué que Dios los socorrió.

36. El matrimonio es principio,
llevándolo en buena vida;
para Dios no hay imposible—
lo mismo es pobre que rico.

37. Me han oído⁸² con atención,
con gusto y con alegría,
a los jóvenes encargo
que sigan la buena vida.

38. Dispensen lo mal servido
con gusto y estimación,
señoritas y señores,
me nació del corazón.

39. Padrinos, vuestros
ahijados,
en mucho⁸³ los estimamos,
y de la iglesia han venido
dos ángeles soberanos.

40. Vivan sus padres honrados
con grande delicadeza,
ya quedaron amparados
por la sabia providencia.

⁷⁸ poseerán.

⁷⁹ paraíso.

⁸⁰ felicidad.

⁸¹ hayas.

⁸² oído.

⁸³ mucho.

41. En mi vida he sido pueta
y menos compositor;
de mi rudo entendimiento
nacido del corazón.

42. Las gracias les debo dar
que vivan los desposados,
sus padres y los padrinos
y en conclusión sus ahijados.

43. Esta entriega de casados
por última despedida,
estimen mucho la paz
mientras les dure la vida.

44. Con esto les digo adiós
y con ésta me despido,
Dios les dé su bendición
y su premio merecido.

45. Adiós, hombres y mujeres,
ya con ésta me despido;
si en algo me equivoqué,
dispensen lo mal servido.

Of this *entrega*, I have encountered only one other copy, but the copy was so faithful, except for the substitution of a word here and there, that it can hardly be considered a different version. As a consequence, it is omitted here.

As we compare *Entrega II* with *I*, it has a little more unity and the *coplas* in it are composed in a more serious and more uniform vein. They also hang together better. Furthermore, *Entrega II* is characterized by a more accurate use of words than most of the versions under *I*. In all probability, *Entrega II* has been preserved very much the same as it was first written. Not having enjoyed a wide popularity, it has probably suffered very few modifications in the hands of improvisers.

As far as the purpose is concerned, both are written with the same end in view: to convey a moral lesson to the newly wedded couple. In *Entrega I*, the bride and groom are told that marital love should henceforth take precedence over filial love. The groom is warned that woman is a cross that man must bear patiently, and the bride, on the other hand, is advised that it is her duty to be obedient to her husband. Both versions set fidelity as one of the duties of the wedded pair, and both hold before them Joseph and Mary as perfect models of conjugal life. The bride and groom are likewise told that there should exist between them the same close bond that exists between Christ and his Church.

As implied in the introduction, the *entregas de novios* appear to be of New Mexican origin, for nowhere, in all the sources dealing with wedding ceremonies consulted or in all the collections of *coplas*

examined⁸⁴ has there been found any trace of their existence elsewhere. Of course, the singing of *coplas* at weddings or apropos of an approaching marriage is found in Spain. There is a series of *coplas* for serenading a young woman on the eve of her marriage.⁸⁵ Another series is used for serenading her just before the wedding banquet,⁸⁶ but none that corresponds to the New Mexican *entrega de novios* is found. The Spanish wedding *coplas* are intended as a serenade to the bride and are composed in a much lighter vein than the *entregas*, which are really a formal farewell and a final admonition to the newly wedded couple. There is a slight similarity, however, between some of the Spanish wedding stanzas and some of the quatrains in the *entregas*, but the vast majority of them are entirely different. Of course, this resemblance could be accidental. The Spanish quatrains that resemble the closest some of the *coplas* in the *entregas* are the following ones, which have something in common with A, 10, A, 11 and A, 12 in *Entrega I*:

Os ha preguntado a uno
y habéis respondido ambos,
si os queréis por esposos
y por amables casados.

Respondisteis: —Sí, señor;
sí queremos y otorgamos—;
al mismo tiempo el padrino
las arras os ha entregado.⁸⁷

The comparison of persons to flowers in the following quatrain is somewhat similar to the ones found in F, 23 and G, 5:

La madrina es una rosa;
el padrino es un clavel,
y la novia es un espejo
que el novio se mira en él.⁸⁸

⁸⁴ Gonzalo Castrillo, *Estudio sobre el canto popular castellano*, Palencia, 1925.
Juan José Jiménez de Aragón, *Cancionero aragonés*, Zaragoza, 1925.

Emilio Lafuente y Alcántara, *Cancionero popular*, two volumes, Madrid, 1865.

Francisco Rodríguez Marín, *El alma de Andalucía en sus mejores coplas amorosas*, Madrid, 1929.

_____, *Cantos populares españoles*, five volumes, Seville, 1932.

Alberto Sevilla, *Cancionero popular murciano*, Murcia, 1921.

Eusebio Vasco, *Treinta Mil Cantares Populares*, two volumes, Valdepeñas, 1929.

Gabriel M. Vergara, *Cantares populares de Castilla la vieja*, Madrid, 1912.

Gabriel María Vergara Martín, *La poesía popular madrileña y el pueblo de Madrid*, Madrid, 1926.

_____, *Coplas y romances que cantan los mozos en algunos pueblos de Castilla la Vieja con motivo de las bodas, de la cuaresma, de las fiestas de pascuas y de otras festividades*, Madrid, 1934.

⁸⁵ Vergara Martín, *Coplas y romances*, pp. 11-25.

⁸⁶ *Ibid.*, pp. 26-50.

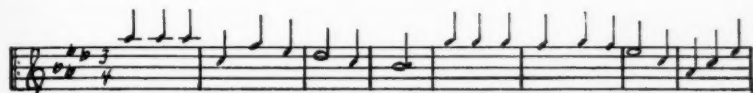
⁸⁷ *Ibid.*, pp. 34-35.

⁸⁸ *Ibid.*, p. 46.

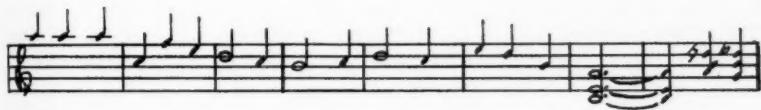
There are other *entregas* besides those included in this article. In fact, I have in my possession two others composed by individuals whom I have met personally. But these *entregas* are omitted here for the reason that they are not folklore, though it is possible that some day they may gain enough popularity and undergo the inevitable changes that accompany the diffusion of such literature to justify calling them a part of the folk tradition.

The music used for the *entregas* may be any one of the numerous *valses de cadena* or *valses despacio*, as they are also called. The *valse de cadena* (chain waltz) is so called because when you come to a certain part of the music, the dancing couples stop waltzing, join hands and form one or more rings, depending on the number of dancers, and dance in a circle, ordinarily two couples in each ring. The music to this part of the dance is much slower⁸⁹ than that for the part to which the dancers waltz and it is during this part of the dance that the *pueta* sings. When the *entrega de novios* is sung, however, the dancing is omitted.

To give the reader an idea of what this music is like, the melody of one of the most popular *valses*⁹⁰ used in the *entregas* is included here.



La ben-di-ción de sus pa-dres la de la Vir-gen Ma-rí-a



jun-to con la de los pa-dres se que-da en su com-pa-ñí-a



Stanford University, California.

⁸⁹ It is for this reason that this dance is also called *valse despacio* (slow waltz).

⁹⁰ As far as I know, this waltz has never been published, at least not in the form found here, for these waltzes are always played by ear and each musician plays them a little differently. For the writing down of the music, I feel very much indebted to J. L. Kittle, Dean of the College and Associate Professor of Music at the Adams State Teachers College, Alamosa, Colorado. In order to get the music from a first hand source, I secured the services of an old time New Mexican fiddler, a guitarist and a singer of *coplas*. While the latter sang a long series of *coplas* to the above music, Professor Kittle wrote down the melody.

THE CAROL OF THE TWELVE NUMBERS

By Leah Rachel Clara Yoffie

In 1891, W. W. Newell wrote an article for the *Journal of American Folklore* (vol. 4, p. 215) on the Carol of the Twelve Numbers. He discussed its diffusion in Europe, giving variants found in nearly every country of western and southern Europe, beginning with a Latin version of the 16th century. He cited several versions in New England of this old counting song, but gave no examples of it from the South.

Since Newell's day, the "Twelve Disciples", or "Ten Commandments", as it is sometimes called, has appeared in Campbell & Sharp's *English Folksongs from the Southern Appalachians*; in Mellinger E. Henry's *Folksongs from the Southern Highlands*; and in articles in the *Journal of American Folklore*.¹

It seems not to be generally known that this old song is found in the Jewish Passover service, although it does not have there any of the distinctive Christian features, of course. The twelve disciples, for instance, in the Jewish version are the twelve tribes of Israel. Newell thinks that the Hebrew version in the Passover service is an adaptation of an old Christian folksong. He quotes Leopold Zunz ("Die Gottesdienstlichen Vorträge der Juden", Berlin, 1832) as saying that this chant is not found earlier than the 15th century. Newell seems to be under the impression that this song is found in the Passover songs of only the German Jews.

As a matter of fact, the *Ehad Mi Yodea* (Who knows one?) is sung by the Jews at their Passover feasts in nearly all parts of the world. There are very few Jews who do not include it among their Passover chants. A few pious sects, like the *Chassidim*, scorn the song as a mere nursery rhyme, but most Passover rituals include it with the "Song of the Kid" at the end of the Passover service.²

The *Jewish Encyclopedia* (vol. 5, p. 73) has some additional data on the song of the numbers since the publication of Newell's study. I quote from the 1907 edition of the work: "This song, stated by Zunz to occur in the Passover Service of German Jews since the 15th century, was later found by Zunz himself in the Avignon ritual as a festal table-song for holy days in general." The *Encyclopedia* goes on to refer to other parallels not found in Newell, among them an

¹ J.A.F.L., 46, pp. 22-50; J.A.F.L., 24, p. 321.

² See Yoffie, L. R. C., "Present-Day Survivals of Ancient Jewish Customs", J.A.F.L., 29, p. 143, for a cumulative text of the "Song of the Kid".

old Greek Church song, an English Church song, and a Scotch nursery rhyme.

The Jewish version has thirteen numbers instead of twelve (the Jews are not superstitious about the number thirteen). I give below the Jewish song of "Who Knows One?" and one version which Campbell and Sharp acquired from Miss Dell Westmoreland, White County, Georgia, in 1908, and which was published in *Folksongs from the Southern Appalachians*.

Jewish Version ³

Who knows one? I know one.
One is our God who is in
heaven and on earth.

Who knows two? I know two.
Two are the two tables of the
covenant.

Who knows three, etc.
Three are the patriarchs.

Four are the matrons (Sarah,
Rebecca, Leah, and Rachel).

Five are the Books of Moses.

Six are the Books of the Mishna.

Seven are the days in the week.

Eight days preceding circum-
cision.

Nine months preceding child-
birth.

Ten are the Ten Commandments.

The Georgia Version ⁴

Come and I'll sing you.
What will you sing me?
I will sing you one.
What is your one?
One, O one, is God alone, and
He shall ever remain so.

Come and I'll sing you, etc.
Two are the lily-white babes
clothed in darling green, O.

Come and I'll sing you, etc.
Three of them are strangers.

Four are the Gospel preachers.

Five are the farmers in a boat.

Six are the cheerful waiters.

Seven are the seven stars fixed
in the sky.

Eight are the great Archangels.

Nine are the nine that dress so
fine.

Ten are the Ten Commandments.

³ See *Forms of Services for Passover*, New York, 1859, p. 57.

⁴ See Campbell and Sharp, *Folksongs of the Southern Appalachians*, New York, 1917, p. 98.

Eleven are the eleven stars.

Eleven are the eleven who went
to Heaven.

Twelve are the tribes of Israel.

Twelve are the twelve apostles.

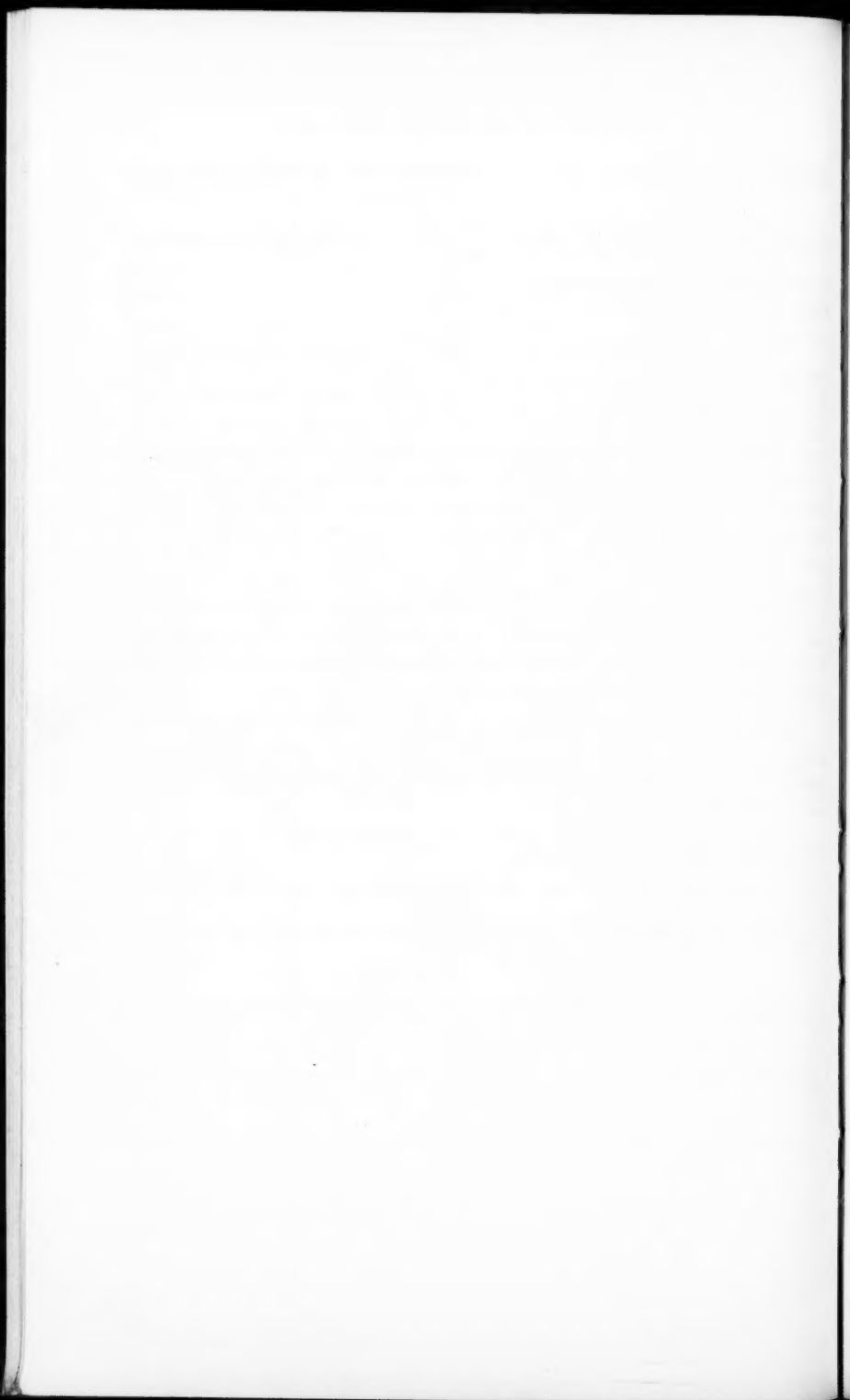
Thirteen are the attributes of
God.

The origin of this chant is very difficult to determine, and it may be that Newell's conjecture as to its being borrowed by the Jews from a Christian folksong could be reversed. It is well known that the Church Fathers borrowed freely from Jewish sources, and if this chant is older than the 15th century when printing was invented—and it may very well be—the chances are that the early Latin printed versions have their sources in earlier Jewish manuscripts or in Jewish traditional festal music. However, the song may be even earlier than its Jewish traditional parallel. In an attempt to trace it back, the *Jewish Encyclopedia* says: "The theory, therefore, that it is an adaptation of a German folksong must be revised." And again, "The origin of the numerical folk or riddle-song has been traced by Kohler ("Sage und Sang im Spiegel Jüdischen Lebens") to ancient Oriental sources."⁵

If people interested in folklore know of other versions of this song in the United States, I should very much appreciate hearing about them. I am interested in making a detailed study of this song and its parallels.

Chapel Hill, North Carolina.

⁵ *Jewish Encyclopedia*, vol. 5, p. 73.



A NEUTRAL MODE IN ANGLO-AMERICAN FOLK MUSIC¹

By Annabel Morris Buchanan

The serious student of Anglo-American folksong is continually confronted with the difficulty of confining its fluid melodic substance within the strict walls of form and analysis. Yet he is increasingly aware that, beneath innumerable variations in structural or melodic content, the form is there; and if so, is subject to analysis. In the present renaissance of the folk ways, with our American composers experimenting more and more with their native music as foundation for creative art, this experimentation will lead nowhere unless the basic modal and melodic structure of our folk melodies, with their inherent possibilities and new-world trends, be understood.

After study of many thousand folk tunes and variants old-world and new, and theories advanced by Miss Anne G. Gilchrist, Cecil Sharp, Herman Reichenbach and others in this field, I have arrived at certain conclusions which, though seemingly at variance with some of those already established, are perhaps in reality only their logical continuation and development, possibly in new directions following American tune-trends. Some of these conclusions I was privileged to offer in Dr. George Herzog's folk music session of the recent International Music Congress: among them, the first presentation of my theory of a neutral mode in our Anglo-American folk music; amplified for later publication, with discussion of all our folk modes, and numerous musical illustrations. For lack of space, the present discussion is confined principally to requested explanation of the neutral mode.

The ancient pentatonic or "gapped" scales in which many of our folk airs are cast, and the so-called "Greek" modes derived from these scales, are doubtless familiar to all serious students of folksong. When Cecil Sharp classified his Appalachian tunes recorded in 1916, he based his analyses, with slight modification, upon the modal system already evolved by Miss Anne Gilchrist for Gaelic melodies. Considering the ancient diatonic "Greek modes" as derived from earlier pentatonic scales, Miss Gilchrist, to complete full scale from each of the pentatonic modes, allowed the lower gap (D-F) to be filled by E

¹ Abstract of address, *Modal and Melodic Structure in Anglo-American Folk Music: Introducing a Neutral Mode*. By Annabel Morris Buchanan. Given before International Music Congress, New York, Sept. 13, 1939. Published by American Musicological Society (G. Schirmer, Inc., N. Y.)

or E_b ; the upper (A-C), invariably by B_b . Sharp modified this principle by considering E as the invariable note of the lower gap, with B or B_b in the upper. After his later recordings (1917, 1918) in the Appalachians, he found it necessary to revise his own modification by allowing a third combination, the lower gap completed by E_b and the upper by B_b : the five "Greek modes", of course, emerging in turn from the pentatonic forms, according to the arrangement of the five substantive tones.² The Sharp-Gilchrist chart, with or without this final modification, has, I believe, with Sharp's earlier *English Folk-Song: Some Conclusions*, formed the basis for most of our serious folk-music study in America.

My own earlier chart, offered in simplified form,³ was in accordance with Sharp's later conclusions, though attained through independent study before the publication of his final analyses.⁴ This classification, as will be observed on the accompanying chart (No. 1), permits the formation of three different diatonic scales from each of the first four pentatonic modes, according to the filling of the gaps, and two from the fifth mode: Ionian and Phrygian, each appearing twice; Dorian, Mixolydian and Aeolian, each three times. The Locrian mode, theoretically possible in Mode 5, is omitted as being absent from our folk music.

CHART 1

White notes form pentatonic modes. Completion of either gap alone forms hexatonic mode; completion of both gaps forms heptatonic: the white-note pattern applied to any tonic.

Mode 1	Mode 2	Mode 3
(No 3d or 7th)	(No 2d or 6th)	(No 4th or 7th)
Ionian (E^{\sharp} , B^{\sharp})	Dorian (E^{\sharp} , B^{\sharp})	Ionian (B_b , E^{\sharp})
Mixolydian (E^{\sharp} , B_b)	Aeolian (E^{\sharp} , B_b)	Lydian (B^{\sharp} , E^{\sharp})
Dorian (E_b , B_b)	Phrygian (E_b , B_b)	Mixolydian (B_b , E_b)

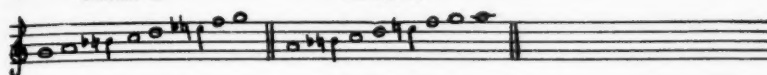
² Cecil J. Sharp, Maud Karpeles, *English Folk-Songs from the Southern Appalachians*. (Oxford Press, 1932) Vol. I, Preface, p. xix; also Introduction to first edition, 1917, Olive Dame Campbell, Cecil Sharp (G. P. Putnam's Sons).

³ See Annabel Morris Buchanan, "Anglo-American Folk Music". *International Encyclopedia of Music and Musicians*, ed. by Oscar Thompson. (Dodd, Mead & Co., 1938.)

⁴ I believe Hilton Rufty's classifications, as given in Reed Smith's *American Anthology of Old-World Ballads* (J. Fischer & Bro., 1937), and George Pullen Jackson's *Spiritual Folk-Songs of Early America* (Augustin, 1937), though in accordance with Sharp's final theories, were also made independently.

Mode 4

Mode 5



(No 3d or 6th)

(No 2d or 5th)

Mixolydian (B♭, E♭)

Aeolian (B♭, E♭)

Dorian (B♭, E♭)

Phrygian (B♭, E♭)

Aeolian (B♭, E♭)

These pentatonic modes have been in process of evolution for many centuries. Gradually the gaps began to be filled, with intervening notes added hesitatingly, sometimes wavering in pitch, until our full modern diatonic scale was reached. Some of our loveliest folk melodies are in the pentatonic modes; many are hexatonic; comparatively few, in the Appalachians, reaching the final status in which every note is used independently. On the other hand, folk melodies found elsewhere with full scale are sometimes sung in the gapped modes by Appalachian folk: whether indicating a breakdown, or more or less static condition, of the tonal structure, or that the singers have not yet entirely emerged from the pentatonic stage of musical development. The modality (Dorian, Mixolydian, etc.) is, of course, determined by the pitch and stress of the intervening notes. As shown in the chart, these added notes may be either \flat or \sharp , though often uncertain, or varying in pitch.

This chart, though not infallible, seemed fairly adequate for our Anglo-American folk melodies, until recent discussion with Professor Herman Reichenbach concerning English, Gaelic and German folksong, and careful study of his own scholarly treatise on the same subject,⁵ offered a new approach for my own research. Professor Reichenbach, basing his theories (already tested with regard to German folksong) upon his own statistical investigation of Gregorian melodies, makes several definite assertions opposed to certain views of Miss Gilchrist and of Percy Grainger, and altered or expanded from those of Sharp, though agreeing in many respects with their classifications. To understand the evolution of the modes and theories here offered, these diverging views are briefly quoted.

Professor Reichenbach, supporting his theory with analyses of English and Gaelic folk tunes, presents tables showing numerically the "weak" notes and the rhythmic preponderance of the pentatonic substantive notes in Dorian (corresponding to Mode 2, pentatonic), Lydian (Mode 3), and two types of Mixolydian airs (Modes 1, 4).

⁵ Herman Reichenbach, "The Tonality of English and Gaelic Folksong", reprinted from *Music and Letters*. Vol. XIX, No. 3, July, 1938.

"Which of these (diatonic scales) is the right one," he declares, "does not depend on the hazards of a system; it is exactly determined by the frequency, the immutability (in the sense that they remain unaffected by accidentals) and the importance of the five 'substantive notes' among these seven notes."⁶

This agrees with the Gregorian plainsong tonal relationships he also offers, and, substantially, so far, with the Sharp-Gilchrist system. Reichenbach, however, rejects both Aeolian and Ionian modes as being not genuine, but "the first and last attempts to introduce the modern tonalities of major and minor into the system of the church modes, an attempt made by Glarean in 1547. Aeolian is Dorian or minor, Ionian either Lydian or major."⁷

He rejects the possibility of Dorian folk-airs except in Mode 2, and of Mixolydian except in Modes 1 and 4; he rejects other classifications except Aeolian (with Dorian) in Mode 2, and Ionian (with Lydian) in Mode 3, though not as true modes. He recognizes the Lydian scale not only in the rare tritonal melodies, but in those Mode 3 folk-airs retaining their fundamental pentatonic structure, basing their harmony not on the cadence but on a pedal, or those folk-airs having strong major 3d with 4th and 7th weak or absent—major 3d with strong perfect 4th being major or Ionian. Mode 3, he asserts, cannot be Mixolydian because of its strong 3d and 6th, the former being generally weak or wholly lacking in true Mixolydian mode.

Miss Gilchrist has written me her opposing view concerning the last statement: "Pentatonic mode 3 I do not really consider Ionian in character; because, according to my theory, the 7th, when it first came in, was \flat , not \natural (i.e., minor, not major)."

Professor Reichenbach further considers that the Dorian mode cannot be derived from pentatonic Mode 4, because of the essential strong Dorian 3d—the dominant in plagal Dorian. He considers the Mixolydian mode distinguishable from the Lydian or from the modern major by the preponderance of the 4th and subordination of the 3d (often flattened to apparent Dorian in a Mixolydian melody), and therefore possible only in Modes 1 and 4. Noting the "coincidence of the minor 7th with the major 3d" in occasional English or Gaelic songs, he declares, however, that for the Mixolydian mode to be constructed on such basis, the pattern 12357 would have to

⁶ *Ibid.*

⁷ *Ibid.*

be presupposed, in which case, "the five substantive notes could not conform to the system of pure fifths." He regards these exceptions either as incidental alterations in true Mixolydian tunes, or, sometimes, when more pronounced, in Lydian mode in spite of Mixolydian scale, because of the substantive note-stress and melodic structure.

He states further: "A basic system that takes no account of the consonance of pure fifths cannot be elaborated on a principle of *consonance* at all, but only on a principle of *distance*. In such cases the seconds cannot be pure $9/8$ or $16/15$ either, as we are accustomed (not to complicate matters by mentioning the fact that we actually are not, if we use equal temperament); they are neutral intervals approximating to $3/4$ or $5/4$ of a whole tone. The tuning of the bagpipe, the gramophone records taken by Percy Grainger, and the reports of collectors like Cecil Sharp themselves agree in demonstrating that the position of the subsidiary notes, which fill in the two gaps in the pentatonic scale, must originally have been taken according to a principle of distance, not of consonance."³

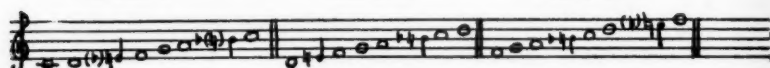
Testing these conflicting theories in our Anglo-American folksong, with consequent re-analysis of hundreds of tunes and innumerable variant forms, I have arrived at a conclusion perhaps foreshadowed by Professor Reichenbach's last statement here quoted, and borne out by the findings of other theorists. I have long felt the need of a neutral mode for accurate classification of the neutral 3ds and varying 7ths that constantly recur in our Anglo-American folk music, especially in the Appalachians, and that other collectors have also noted through oral tradition in both old world and new. And such a neutral mode has, apparently, existed for all these centuries, though, until now, unrecognized.

When announcing this new mode at the International Music Congress, I classed it, with some hesitation, as Mode 2, Neutral. Since then, after consultation with Professor Reichenbach, during which he carefully studied my theory and numerous musical illustrations, I have followed his advice and my own first inclination, and offer it now as an entirely separate Mode 6, Neutral, being a neutral or Mixolydian form of Mode 2 (Dorian or Aeolian), with substantive note-pattern 13457. In this mode, the neutral 3d and 7th, instead of being weak and hesitatingly introduced, are, with the perfect 5th and (generally) perfect 4th, strongly preponderant and heavily stressed, though sometimes varying in the same melody, with the

³ Reichenbacher, *op. cit.*

2d and 6th usually weak, the latter following the general tendency of most (though not all) of our Mixolydian, Dorian and Aeolian tunes. It is the stress on the neutral or major 3d, perfect 5th and minor (or neutral) 7th together that determines, according to my theory, the neutral mode. The neutral, or sometimes pure major 3d, between the major and minor of our tempered scale, and varying minor 7th, suggest the basis of "nature's chord" and the corresponding intervals of the harmonic series. Perhaps "natural mode" would be a better term for these varying but decisively stressed tones. The 3d, when minor, fits naturally into Mode 2, Dorian or Aeolian. The neutral, natural or Mixolydian forms fit none of our hitherto recognized modes, because of the strong 3d and 7th. The major 7th of the tempered scale occurs occasionally as leading tone or as auxiliary note; rarely, perhaps never, in this mode, as substantive note. The 7th, when stressed in Anglo-American folk-songs, is generally minor; unless in a frankly major melody, with every note used independently. This seems to bear out Miss Gilchrist's theory that the 7th was originally minor; perhaps pure major.

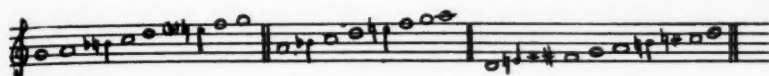
My revised modal chart for Anglo-American folk melodies has been evolved through consideration of all these tunes and theories. For convenience I have enumerated under each pentatonic mode the possible Greek modes according to the views of each theorist in turn, ending with my own classification: with * indicating neutral intervals.

CHART 2		
Mode 1	Mode 2	Mode 3
		
(No 3d or 7th)	(No 2d or 6th)	(No 4th or 7th)
GILCHRIST		
Dorian (E♭, B♭)	Phrygian (E♭, B♭)	Mixolydian (B♭, E♭)
Mixolydian (E♯, B♭)	Aeolian (E♯, B♭)	Ionian (B♭, E♯)
SHARP		
Dorian (E♭, B♭)	Phrygian (E♭, B♭)	Mixolydian (B♭, E♭)
Mixolydian (E♯, B♭)	Aeolian (E♯, B♭)	Ionian (B♭, E♯)
Ionian (E♯, B♯)	Dorian (E♯, B♯)	Lydian (B♯, E♯)
REICHENBACH		
Mixolydian (E♯, B♭)	Dorian (E♯, B♯)	Lydian (B♯, E♯)
(Ionian?) (E♯, B♯)	(Aeolian) (E♯, B♭)	(Ionian) (B♭, E♯)
BUCHANAN		
Mixolydian (E♯, B♭)	Dorian (E♯, B♯)	Ionian (B♭, E♯)
(Ionian) (E♯, B♯)	Aeolian (E♯, B♭)	Lydian (B♯, E♯)
(Dorian?) (E♭, B♭)		(Mixolydian) (B♭, E♭)

Mode 4

Mode 5

Mode 6, Neutral



(No 3d or 6th)

(No 2d or 5th)

(No 2d or 6th)

GILCHRIST

Dorian (B \flat , E \sharp)
Aeolian (B \flat , E \flat)(Locrian?) (B \flat , E \flat)
Phrygian (B \flat , E \sharp)

SHARP

Mixolydian (B \sharp , E \sharp)
Dorian (B \flat , E \sharp)
Aeolian (B \sharp , E \flat)Aeolian (B \sharp , E \sharp)
Phrygian (B \flat , E \sharp)

REICHENBACH

Mixolydian (B \sharp , E \sharp)Phrygian (B \flat , E \sharp)

BUCHANAN

Mixolydian (B \sharp , E \sharp)
Dorian (B \flat , E \sharp)
(Aeolian) (B \flat , E \flat)Phrygian (B \flat , E \sharp)Neutral (F \sharp , C \sharp)
Mixolydian (F \sharp , C \sharp)
(E and B always \sharp)

I believe this neutral, or natural, mode to be preeminently the mode of the folk, whether purely neutral or varying to Dorian (Mode 2), or, less often, Mixolydian. I have heard it time after time, not only in the singing of mountain or country folk, but in street cries, in the calls of fruit vendors. I have heard rural ministers and elders praying and "exhorting" often in a chant which follows "nature's chord", varying to major or generally minor. I have many times heard folk-singers free from printed-song influences producing neutral or pure major 3ds throughout a given melody, generally with natural or perhaps minor 7th; or country gatherings such as the "feet-washing", "all-day singing" or "June meetin'" modalizing (generally into Dorian or neutral) folk-hymns I had found as Aeolian, major or minor in early hymnals. This unconscious modalizing, or mode-varying, of sacred or secular airs has been noted also by Phillips Barry, John Powell, George Pullen Jackson, George Herzog, I believe, and doubtless others in this country, while Grainger, Sharp and other English collectors have commented upon the neutral intervals among Old-World folk-singers as well as in America. Cecil Sharp, writing in 1907 concerning the pitch variations and neutral, or natural, tones of his own countrymen, declared:

"English folk-singers have, no doubt, a racial scale of their own, but how this may compare with the folk-scales of other nations it is impossible in the present state of knowledge of the subject to say."⁹

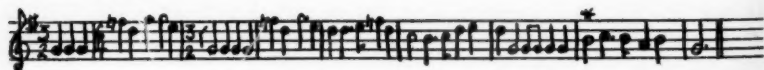
⁹ Cecil J. Sharp, *English Folk-Song: Some Conclusions*. (Novello, 1907) p. 72.

Sharp's own three Mixolydian folk-airs cited by him as illustrating the variable 3d (flattened and changing the mode technically, though not actually, to Dorian in the same melody),¹⁰ are all in what I have termed the neutral mode. The substantive note-pattern (not indicated by Sharp) is 13457 in the first two; the last, 13*57*, following nature's chord, if the varying 3ds and 7ths indicate neutral intervals. Stress on the 2d occurs only once, lightly, in each of the first two melodies, not at all in the last. The 6th is weak throughout.

Could the neutral mode, or a combination of Modes 2 and 6, embody this racial scale which Sharp deemed possible? The mode seems to me more Gaelic than English in character, from evidence so far, though this may be due only to the period of development which the melodies in question have reached. Professor Reichenbach has refuted the earlier assertion of Percy Grainger that all English folksongs are based on a single scale. I do not know what scale Grainger had in mind; nor do I, with evidence so far available, hold with a single-scale theory for English or Anglo-American folk-song. In the pentatonic mode-revision which I offer, in Mode 2, or its neutral-Mixolydian form, Mode 6, the Phrygian mode has appeared, so far, only once, the Lydian doubtfully, the Ionian not at all; and by no means all of our folk melodies conform to such a modal pattern. Moreover, having recognized this same neutral mode in the tonal structure of American Indian, native African and American negro folk melodies, I conclude that it exists, doubtless, in other nationalities as well: a very early and prevailing mode of *the folk*.

A typical example of what I have termed the neutral mode appears in the folk song "George Reilly", recorded by Cecil Sharp in Sevier County, eastern Tennessee (which section seems to run largely to neutral intervals), in 1917 (Vol. II, No. 82, F). Sharp's (or Miss Karpeles') classification is "Heptatonic. Mixolydian"; with the 3d (B) noted as "*Sung neutral, i.e., between B \flat and b." The note-pattern is obviously 13*457.

GEORGE REILLY



Another example of the neutral 3d is from my own collection, in a camp-meeting hymn set to Samuel Stennett's "On Jordan's

¹⁰ *Ibid.*, p. 70. "Barbara Ellen", "Down in the Groves", "As I Walked Through the Meadows".

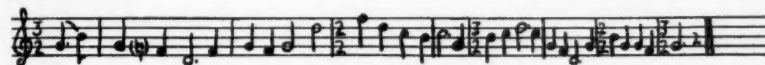
stormy banks I stand". This was sung to me by a Primitive Baptist elder of eastern Tennessee, as learned in childhood from a very old preacher in North Carolina. ("I disremember his age, but he were an old man, sister.") The 3ds were neutral or pure major, here indicated by *, with minor 3d in the one instance given (A_b). This hymn was sung to me on several occasions, each time as here given. When I sang it back to him, he rejected every major or minor version, except the neutral with one minor 3d, as recorded.

ON JORDAN'S STORMY BANKS



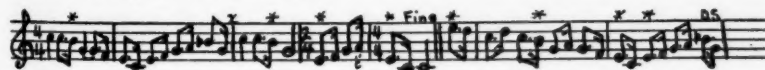
One Mode 6, Neutral, folk-air should be familiar to all who have attended the White Top folk festivals, having been often sung there by one family. This is "Sweet Jane", which illustrates the development or variability of folksong even in the same family, in one generation. I first recorded the tune as here given, pentatonic Mixolydian, from a singer living at the foot of White Top Mountain. His daughter's version is practically the same, but has become Aeolian or Dorian, sometimes neutral in character, because of its minor or variable 3d.

SWEET JANE



The sea-chantey, "Haul Away, My Johnnie-O", was sung to me in both Mixolydian and Dorian forms by an old sailor now living in southwestern Virginia. The 3d and 7th, though stressed, varied in pitch from minor to pure major, occasionally in the tempered scale, more often sounding the chord of nature, in the note-stress 13*57*, Mode 6, Neutral. Variants have been here omitted, for lack of space.

HAUL AWAY, MY JOHNNIE-O

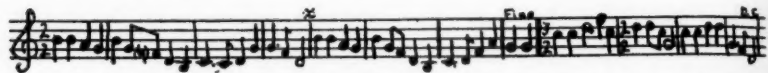


Another folk-hymn, "Drooping Souls",¹¹ illustrates, in the eastern Tennessee version here quoted, Mode 6 in its Mixolydian form. If the ancient plagal modes be recognized as well as the authentic, this

¹¹ "Drooping Souls", setting and notes, No. 32 in Annabel Morris Buchanan's *Folk-Hymns of America* (J. Fischer & Bro., 1938).

melody, because of its wide range, belongs to the so-called *tonus mixtus*, or mixed mode; in this instance, Mixolydian, with its relative plagal, the Hypomixolydian.

DROOPING SOULS



The Mixolydian form of Mode 6, Neutral, seems to me most striking and hitherto unrecognized. I offer this in refutation of Professor Reichenbach's theory (based on Gregorian melodies) that the Mixolydian mode is found only in pentatonic Modes 1 and 4 (*i.e.*, with subordinate 3d, also subordinate 7th in Mode 1, and stressed 2d and 4th). I have listed 60 or 70 Mixolydian folk-airs (appended herewith) from Sharp's Appalachian collection alone, which, though assigned by him or Miss Karpeles perforce to Modes 1 or 4 (occasionally Mode 3) when pentatonic mode is designated, in the absence of a mode denoting their true tonal pattern (13457), seem to me clearly to belong to Mode 6, Neutral. Some of Sharp's English airs also fit this mode: as "The Saucy Sailor",¹² classified by him as "irregular, Aeolian with sharpened 3d", and referred to by Reichenbach as being in Mode 4, with the 6th as "minor auxiliary note and the 3d a major one." This melody seems to me Mode 6, Mixolydian, though with lowered 6th; tonal stress on 1345 and (lightly) on minor 7th; the 6th a very weak auxiliary passing note, and the 2d weak. Such a melody as the dance tune "Golden Lane" (which, though "deedled" for me in southwestern Virginia, wears its nationality in every measure) could belong, with its strong note stress of 13(5)7, nowhere but in Mode 6, Mixolydian form. The hop-jig, "Golden Lane", is quoted herewith.

GOLDEN LANE



¹² "The Saucy Sailor", No. 45 in Cecil J. Sharp's *One Hundred English Folk-Songs* (Oliver Ditson, 1916).

Space forbids lengthly discussion of the other modes, as previously treated. Briefly summing up the main points, I find the following agreements with or divergences from the other theorists quoted.

Mode 1, in my Anglo-American research, agrees substantially with the Reichenbach theory. I have found this mode almost altogether Mixolydian. While Ionian and Dorian are theoretically possible here, most of such melodies as I have examined are irregular and seem to me to belong elsewhere, as Sharp's heptatonic No. 35, K, "The Daemon Lover" (Tenn.), classified by him as Mode 1, Ionian. Lacking the characteristic decisive 2d of Mode 1, but with strong major 3d, this seems to me Mode 3, in the irregular pattern 1345. His No. 75, D, "If You Want to Go a-Courting (Va.), recorded in 1918 and not classified except as "Hexatonic (no 3d)", seems clearly in Mode 1, Ionian, pattern 12456. From the general structure, I believe these two examples each to have been previously Mixolydian, converted into major or Ionian. Such puzzling tunes as Sharp's very beautiful No. 101 D, "The Brisk Young Lover" (N.C.), (classified only as "Heptatonic. Dorian") seem absolutely impossible to confine in any theory or harmonization. Technically Dorian, this tune feels Mixolydian, and may have been such originally.

Mode 2 I found to include not only a strong percentage of Dorian airs, but most of the Aeolian as well. In my former presentation of this subject Aeolian tunes were discussed at some length, including those which seem true Aeolian melodies, with the minor 6th an essential part of their structure (as Sharp's beautiful Virginia version of "The Green Bed", No. 58 D) and others which, though accepted as Aeolian, feel Dorian to me. I believe such latter melodies to have been originally Dorian, with the major 6th perhaps proving difficult to sing, or altered through some printed version. This is borne out by the fact that so many printed folk-hymn versions are Aeolian, yet sung Dorian by the folk, and strengthens the Reichenbach theory that the Aeolian mode is not genuinely traditional. One of these doubtful melodies, to my mind, is "King John and the Abbot", recorded by Phillips Barry in Rhode Island as an Aeolian tune, included in Reed Smith's *American Anthology of Old-World Ballads*, and there given, necessarily, an Aeolian setting by Hilton Rufty, who also classified it as Mode 4. Although the tune has the Aeolian minor 6th, this is very weak, with minor 3d and 7th stressed, in the irregular pattern 12357 (found also in other airs, perhaps tending toward yet another mode). This melody feels Dorian to me, in Mode 2; and, I believe, must have been originally Dorian.

Sometimes, if the determining 6th is lacking in a gapped tune, the melody may be harmonized in either Dorian or Aeolian mode. Or a melody may combine two modes in such a form as to be considered bimodal, as Sharp's English air of "Gently, Johnny, My Jingalo",¹³ which is partly Mixolydian and partly Ionian, or major. I have found in this country, as yet, no Phrygian tunes in Mode 2, though such may exist, those coming under my observation being only in Mode 5. Yet, one of the most familiar Phrygian airs, Sharp's English traditional

"Matthew, Mark, Luke and John,
Bless the bed that I lie on."—¹⁴

is in Mode 2, heptatonic, pattern 1(2)3(4)57. The customary Phrygian stress on the 6th, lacking here, is perhaps due to the fact that the 6th is the dominant in the ancient Phrygian scale; whereas Sharp's melody is Hypophrygian (range extending from the 4th below to 5th above the Phrygian final), with dominant thereby on the 4th instead of 6th, though with same final.

Professor Reichenbach's assertion that the Ionian mode is not genuine seems puzzling when we remember that centuries ago the *modus lascivus* was rejected by the church as being the mode of "ribald ballads" of the people. The Ionian and Aeolian modes, with their plagals, while far later than those now recognized as Dorian, Phrygian, Lydian, and Mixolydian, nevertheless date back to the Middle Ages.

A few pentatonic Mode 3 airs seem to me perhaps Lydian in the Reichenbach sense of basing their harmony on a pedal: *e.g.*, the Smith-Ruffy air of "The Two Sisters" (Missouri), which seems strongly Lydian in cast if F, tonic as given, is really the final. I believe this melody to be really Dorian with false ending, the true final being D. Such Mode 3 airs as Sharp's English versions of "Little Sir Hugh", "The Barley Mow" or "Barbara Ellen", cited by Reichenbach as being fundamentally Lydian, seem to me definitely Ionian in cast.¹⁵ Most of my own fiddle tunes with Lydian 4th also seem to me really Ionian, or frankly major, with the 4th accidentally sharpened. I have, however, a few true Lydian tunes in Mode 3, or possibly Mode 6, Neutral, although these are not, as yet, numerous enough or convincing enough to warrant their inclusion in the latter

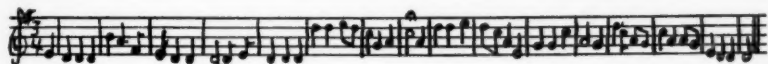
¹³ *Op. cit.*, No. 65.

¹⁴ S. Baring Gould, Cecil J. Sharp, *English Folk-Songs for Schools*. (Curwen, 1906). "The Evening Prayer", No. 36.

mode. I have also found several Mixolydian airs in Mode 3, apparently very old forms, which supports Miss Gilchrist's theory of the very early flat 7th in this mode.

Mode 4 has yielded both Mixolydian and Dorian folk-airs, with a few Aeolian, the latter occurring generally among printed folk-hymns and sometimes of doubtful modality. Most of the Dorian are irregular, as Sharp's No. 5 B (Va.), "The Two Sisters", which might be Mode 2, Mode 4 (as given), or Mode 6, Neutral, with variable 3d and 7th (123*457*). Other Dorian airs are definitely in Mode 4, as John Powell's beautiful Virginia version of "The Two Brothers",¹⁶ Mode 4, hexatonic. Though lacking the 3d, this is clearly Dorian, though other hexatonic Mode 4 airs may sometimes be either Dorian or Mixolydian. One of my most beautiful folk-airs is Mode 4, Mixolydian, an Ohio version of "Lord Randal" sung to me by Mrs. Mary O. Eddy as "Lord Ronald". I quote this to show the note stress as differing from that of Mode 6, Mode 4 airs having strong 2d with 3d weak or lacking. "Lord Ronald" is hexatonic (no 3d), pattern 1245(6)7.

LORD RONALD



Mode 5 has so far proved entirely Phrygian and exceedingly rare. George Pullen Jackson's beautiful "Alverson" and my own version of "The Hebrew Children", both of which I have given Phrygian setting,¹⁷ seem undoubtedly in this mode, though lacking the characteristic minor 2d. I incline to Professor Reichenbach's belief that only Phrygian melodies are found within this pentatonic mode.

There are many irregular tunes in our folk music, some of which may belong to modes not yet recognized, or may be establishing new modal directions, or yet may be only accidental fluctuations from established forms. Who can confine or control folk melody? We can only try to grasp and understand its individual and fleeting manifestations, in the hope of recreating or reclothing the racial expression embodied therein.

Meanwhile, American musicians and folklorists owe a heavy debt to those English pioneer authorities in this field, Miss Anne Gilchrist and Cecil Sharp, and likewise to the German scholar, Her-

¹⁷ Cecil J. Sharp, *One Hundred English Folk-Songs*. Nos. 6, 99 and 7, respectively.

man Reichenbach. In spite of the diverging views here outlined, the soundness of their basic principles is even more in evidence, and remains the foundation for our own future study.

NOTE: The following folk-songs from Cecil Sharp's Appalachian collection are all in what I have termed Mode 6, Neutral or Mixolydian form. Pattern of substantive notes 13457; occasionally irregular, with 2d or 6th stressed in addition to 3d and 7th, though not decisively enough to belong in Mode 1 or 4. Sharp-Karpeles classification quoted for each; also substantive note-pattern (lighter stress given in parentheses). Other tunes from the same collection fit this mode as well as any other.

VOLUME I

- No. 4 E (Va.), Earl Brand. "Heptatonic. Mixolydian" (Sharp-Karpeles classification). 123(4)57.
- No. 5 B (Va.), The Two Sisters. "Heptatonic. Mode 4, a + b (dorian)." (Variable 3d and 7th). 123*457*. N (Ky.), "Heptatonic. Mixolydian". 1(2)3457. (Mode 4 or Mode 6, Neutral.)
- No. 7 H (Va.), Lord Randal. "Heptatonic. Mixolydian". 1345(6)7. I (Va.), "Heptatonic. Mixolydian". 1345(6)7.
- No. 8 G (Va.), Edward. "Heptatonic. Mixolydian". 13457.
- No. 10 A (N.C.), The Cruel Mother. "Heptatonic. Mode 1, a + b (mixolydian)." 134567. I (Va.), "Heptatonic." 123457. Variable 3d and 7th, Dorian plus Mixolydian, with leading tone. L (N.C.), "Heptatonic. Mixolydian." 1345(7).
- No. 11 A (Va.), The Three Ravens. "Heptatonic. Mode 1, a + b (mixolydian)." 13457. (An especially good example of Mode 6, Neutral.)
- No. 12 C (Va.), The Two Brothers. "Heptatonic. Mode 1, a + b (mixolydian influence)." 13457. (Mixolydian, leading tone added.) L (Tenn.), "(No 4th or 6th)". 12357.
- No. 18 B (N.C.), Young Hunting. "Hexatonic. Mode 4, b." 123457. (Mode 4 or Mode 2, Neutral.) C (N.C.), "Heptatonic. Major mode (mixolydian influence)." 123457. (Mixolydian with one light leading tone.) D (Va.), 13(4)57. (Mixolydian with unaccented leading tone.) "Heptatonic. Major Mode (mixolydian influence)." L (N.C.), "Hexatonic (no 6th)." 12345(7). (Mode 4 or Mode 6, Neutral.) M (N.C.), "Hexatonic (no 6th)." 123457. (Mode 4 or Mode 6, Neutral.) N (N.C.), "Hexatonic (no 6th)." 123457.
- No. 19 Ee (N.C.), Lord Thomas and Fair Ellinor. "Heptatonic. Mixolydian" 1(2)3457.
- No. 20 C (N.C.), Fair Margaret and Sweet William. "Heptatonic. Mode 1, a + b (mixolydian)." Mode 6, Neutral (Mixolydian), especially with variant. 1345(6)7. G (Va.), "Heptatonic. Mode 1, a + b (mixolydian)." Irregular. 13567. K (Va.), "Heptatonic. Mixolydian." 1345(6)7.
- No. 22 C (Tenn.), The Wife of Usher's Well. "Mode 4, b (no 2d)." 1357. H (N.C.), "Mode 4, b (no 2d)." 13(4)57. (No 2d or 6th.) Q (N.C.), "(No 2d or 6th)." 13457. (Leading tone.)
- No. 23 P (Va.), Little Musgrave and Lady Barnard. "Heptatonic. Mixolydian influence." 12357. (Variable 7th. Irregular. Mode 3, 4 or 6.)
- No. 24 P (Va.), Barbara Allen. "Hexatonic (no 6th)." 1(3)457.
- No. 29 C (Ky.), Johnie Scot. "(No 2d or 6th)". Irregular. 1235(7). Leading tone.
- No. 31 F (Va.), Sir Hugh. "(No 4th or 6th)". Irregular. 1235(7).

¹⁰ John Powell, *Five Virginian Folk Songs*. (J. Fischer & Bro., 1938.) No. 1.

¹¹ Nos. 33, 31, respectively, in *Folk-Hymns of America*, setting and notes to each.

- No. 32 B (Ky.), The Death of Queen Jane. "Hexatonic (no 6th)." 1(2)3457.
 No. 33 G (Va.), The Gypsy Laddie. "Heptatonic. Mode 1, a + b (mixolydian)." 1(2)357.
 No. 44 E (Va.), The Brown Girl. "Heptatonic. Mode 1, a + b (mixolydian)." 1345(6)7.
 No. 46 (N.C.), The Blind Beggar's Daughter. "Heptatonic. Mixolydian." 1357.
 No. 49 B (Tenn.), The Cruel Ship's Carpenter. "Hexatonic. Mode 4, b (with sharpened 7th)." 123457. (Belongs equally to Modes 6 Neutral and 4.)
 No 6th. C (Ky.), "Hexatonic. Mode 4, b (with sharpened 7th)." 1(3)457.
 Variable 3d and 7th. No 6th. S (Va.), "Hexatonic (no 6th)." 1357.
 Variable 7th.
 No. 50 C (Ky.), Shooting of His Dear. "Hexatonic. Mixolydian influence." 1357. Leading tone added. D (Va.), E (Ky.). Both "Hexatonic (no 6th)." 13457. Leading tone added.
 No. 51 B (Tenn.), The Lady and the Dragoon. "Heptatonic. Mode 4, a + b (mixolydian)." 1357.
 No. 52 A (N.C.), The Boatsman and the Chest. "Hexatonic (no 6th)." 13457.
 No. 54 B (Ky.), Polly Oliver. "Heptatonic. Mixolydian." 13457.
 No. 58 C (Ky.), The Green Bed. "Heptatonic. Mixolydian." 1(2)3457.
 No. 60 C (Ky.), The Three Butchers. "Heptatonic. Mixolydian." 123(4)5(7).

VOLUME II

- No. 80 B (N.C.), Locks and Bolts. "Heptatonic. Mode 1, a + b (mixolydian)." 1345(6)7.
 No. 82 F (Tenn.), George Reilly. "Heptatonic. Mixolydian." (Neutral 3d) 13*457.
 No. 85 (N.C.), Black Is the Colour. "Mode 4, b (with sharpened 7th; no 4th)." 1357. (No 4th or 6th; unaccented leading tone.)
 No. 96 A (N.C.), My Parents Treated Me Tenderly. "Hexatonic. Mode 4, b." 13457.
 No. 97 D (N.C.), The Sheffield Apprentice. "Mode 1, a + b (mixolydian influence, no 2d)." 13457. (Variable 7th, minor stressed.)
 No. 104 B (N.C.), Loving Reilly. "Hexatonic. Mode 4, b." 1345(7). Pentatonic except for variant introducing 2d and minor 6th. Mixolydian with variable 3d ($\frac{1}{2}$ on accent, $\frac{3}{4}$ on high note), one leading tone, occasional lowered 6th.
 No. 106 A (N.C.), Sweet William. "Hexatonic. Mode 4, b." (No 6th.) 134(5)7.
 C (N.C.), "Heptatonic. Mode 1, a + b (mixolydian influence)." Or "In Mode 4, a + b (with sharpened 7th)." 134(5)7. Mixolydian with variable 7th, minor stressed.
 No. 107 A (N.C.), Good Morning, My Pretty Little Miss. "Heptatonic. Mode 4, a + b (mixolydian)." 13457.
 No. 110 E (N.C.), The Lover's Lament. "Heptatonic. Mode 4, a + b (mixolydian)." 13457.
 No. 118 H (Ky.), Come all you fair and tender ladies. "Pentatonic. Mode 2." (No 2d or 6th.) 1357. Mixolydian, with leading tone added.
 No. 152 B (N.C.), The Gambling Man. "Hexatonic (no 6th)." 1357.
 No. 157 A (Ky.), The Rebel Soldier. "Heptatonic. Mixolydian influence." 1345(7). Variable 7th, stress on minor. G (Ky.), "No 2d or 6th." 13457. Mixolydian with leading tone.
 No. 171 E (Ky.), William Hall. "Hexatonic (no 4th)." 135(6)7.
 No. 186 A, B (Va.), The Sunny South. Both "Hexatonic (no 6th)." 13457. Variable 7th, minor stressed. (Printed popular song modalized.)
 No. 187 A (Va.), True Love from the Eastern Shore. "Heptatonic. Mixolydian." 1345(7).

- No. 188 B (Ky.), The Drummer and His Wife. "Hexatonic (no 2d)." 13457.
Mixolydian with leading tone.
- No. 194 (Ky.), Daniel in the Lion's Den. "Hexatonic (no 6th)." 1357.
- No. 227 B (Ky.), What Are Little Boys Made Of? "Hexatonic (no 6th)." 13457.
- No. 230 A (Ky.), The Good Old Man. "(No 4th or 6th)." 1357.
- No. 267 B (N.C.), Charlie's Sweet. "Hexatonic (no 6th)." 13(4)57. D (Ky.),
"Hexatonic (no 2d)." 1357.
- No. 270 (Ky.), Swing a Lady. "Heptatonic. Mixolydian influence." 1(2)35(7).
Variable 7th, minor stressed.

University of Richmond.

13457.

FOLKLORE IN UNIVERSITY CURRICULA IN THE UNITED STATES

13457.

By Ralph Steele Boggs

0 (Ky.),
2) 35 (7).

Folklore has developed piecemeal, by region, race, period or type, chiefly as an auxiliary science in the United States. The science of folklore is scarcely more than a century old; the materials of folklore are as old as human culture. The field has been studied in allied sciences in its parts rather than as a whole in the United States, and from different viewpoints rather than with a unified perspective. Anthropologists seem to favor living, primitive peoples, especially American Indians, and study their folklore in relation to their general cultural patterns. American sociologists show a marked interest in the negro in his New World environment, including his folklore. Archeologists study peoples long dead, whose durable cultural remains survive, including such folklore as might be illustrated on pottery, etc. Scholars in literature study such folklore as is related to the particular literature in which they specialize. Musicologists usually have an enthusiastic interest in folk music. Medical scholars frequently prove to their own scientific satisfaction the efficacy of certain folk cures and herbs of witch doctors.

But at the same time, folklore has been developing as an independent science, with its proper unified perspective, and with methods and aims adapted to its own needs and unprejudiced by those of its sister sciences. Unfortunately, this development of scientific folklore in its own right is still in its infancy, and is restricted largely to the research activities of a limited group of mature scholars. Although it has thrived most notably in northern Europe, its achievements of the past half century in the United States have been praiseworthy, as Stith Thompson pointed out in his 1937 presidential address, "American folklore after fifty years," to the American Folklore Society on its fiftieth anniversary (published in No. 199 of their *Journal*).

As the science of folklore develops, its results must be synthesized and handed down to the next generation, whose young scholars must be trained to carry on its work; in other words, the science of folklore, having established itself among mature scholars, must now begin to take its place in the graduate curricula of our universities. This process also has already begun in northern Europe, but in the United States it is still largely in the pre-natal stage, as the following survey shows.

The establishment of a new Curriculum in Folklore at the University of North Carolina quite naturally led us to ask what is being done elsewhere. So in the Introduction to Folklore, in the fall of 1939, Mr. David P. Bennett, an able student from the Music Department, in his term paper set about to find out. His painstaking perusal of university catalogs and laborious letterwriting to professors we knew to be interested in folklore produced the materials upon which this article is based. Our chief interest was to find out if any other universities offered similar opportunities to take a degree in folklore, and if not, to what extent a student could specialize in folklore, in which departments he could write a folklore thesis, and above all, what courses, devoted primarily to folklore, were offered in the various departments. Although our interest was devoted primarily to graduate courses, we took into consideration certain notable opportunities for the dissemination of interest in folklore among undergraduate students. There must be many courses and other pertinent information of which we are still unaware.

It appears that theses in folklore are generally acceptable, especially in departments of anthropology, English, German and Romance languages, sometimes in music and sociology. The prime determinative factor, of course, is that the department concerned have some interested professor capable of directing such a thesis. Where such a professor is found, folklore theses are usually allowed. However, one major obstacle still stands in the way of folklore theses: they naturally assume the viewpoint, methods and interests of the department in which they are written, rather than those of the science of folklore itself. Miss Bingham writes for Prof. Andrade in anthropology at Chicago that "Folklore is considered here as a small part of the culture of a people—one aspect. It is necessary to know the ethnological background, etc., of a folk in order to fully understand the folklore." On the other hand, Prof. Gerould in English at Princeton writes, "The soundest way to get into the field [of folklore], unless a man is frankly going to be an anthropologist, is to approach it as a student of some national literature." In order to have folklore theses which approach folklore materials with the viewpoint and methods of the science of folklore primarily, folklore departments must be established in which to write them.

A student who will specialize in folklore generally must enter some allied department, follow his special interest as far as the courses and professors' abilities there permit, write his thesis in folklore with the limitations noted above, and otherwise satisfy all

the general requirements of the department concerned, regardless of his special interest. Different universities permit various degrees of concentration in specialized training in folklore; four permit considerable concentration: North Carolina, Indiana, California and New Mexico. At North Carolina it will be possible to take an MA in folklore as such, or a PhD minor in folklore with a major in any of the allied departments, subject, of course, to the approval of the major department. At Indiana a PhD minor with a major in English will be possible. At California, Prof. Taylor writes, a committee directly guides and supervises a student's work, hence any combination of courses pertinent to the student's work will be advised; the student will meet the requirements of a department, but these are stated in rather broad terms. In New Mexico, although a folklore major is not possible, the student is offered a Hispanic major and an interdepartmental Latin American major, in either one of which Prof. Campa's four courses in Spanish folklore of the Southwest can be included. In the Hispanic major for the MA folklore is stressed as a principal subject.

Our ultimate aim should be the establishment of departments or divisions, if not schools, of folklore studies in all major universities, with fully developed courses of training for the MA and PhD in folklore. As a first step toward this end, the Administrative Board of the Graduate School at the University of North Carolina, at its meeting of October 3, 1939, approved a new Curriculum of Folklore, which I believe is the first of its kind to be established in the graduate schools of the universities of the United States. Various successful folklore theses had materialized, in which I collaborated with professors in the major department, and which served as a kind of proving ground for folklore in the Graduate School. By utilizing six courses already in the curriculum and winning the consent of the professors giving these courses to adapt them, if and when necessary, to the needs of a folklore major, by introducing only two new courses to be offered, for the present, in addition to the professor's regular teaching load as conference courses until their registration demands more consideration for them, and by establishing the conventional research course, the Graduate Board found it possible to introduce a new and fairly well-rounded curriculum of nine courses by six professors from five different departments, from which a choice of six courses could be made for an MA major (or minor of three courses) or a PhD minor, without taxing the University budget one cent, until the new curriculum may have proven its worth. The

ability of the professors concerned, their disposition to cooperate in this curriculum, and the success of the cooperative theses, as well as the no-cost item, doubtless inclined the Graduate Board favorably.

A logical question naturally arises: What will people do who are thus trained? They could serve society in the same ways, only more efficiently, as those who now serve from the sidelines of sister sciences with their work in folklore. In addition, as in other sciences, folklore departments or schools would have to produce their own teachers. Also there should be folklore archives, museums and libraries, whose staffs should be trained in folklore. Such institutions have already been established in northern Europe: the Irish Folklore Commission in Dublin, the Département et Musée National des Arts et Traditions Populaires in Paris, the Zentralarchiv für deutsche Volkskunde in Berlin, the Norsk Folkemindesamling in Oslo, the Danske Folkemindesamling in Copenhagen, the Landsmålarkivet in Uppsala, and the Lietuvių Tautosakos Archyvas (Lithuanian Folklore Archives) in Kaunas. And there are even many new ways in which the science of folklore can serve society, which have not yet been developed, and whose activities would require trained folklorists. One of the most valuable of these new functions could be a governmental catalytic agency to develop actively the blending processes necessary to attain a national cultural unity, consciousness and character—a vital need in the American “melting pot of nations”. And likewise, on an international scale, some Panamerican agency could work along the same lines to realize that Panamerican unity which is today so desirable. Diplomats could be helped greatly by training in the folklore of the countries in which they expect to represent their government. Furthermore, economic relations between countries will have to be based on an understanding of the folk cultures concerned if such relations are to be lasting. As in any field, the circle is either viciously upward or downward: the training of folklorists would stimulate the demand for their services, and the realization of their uses would stimulate the demand for them, whereas the lack of them prevents the realization of their uses and this thwarted activity prevents the demand for them.

The statistics on courses of our survey, certainly quite incomplete, are as follows. Twenty-three universities and colleges are included, from coast to coast, from which are listed here fifty-nine different courses, a few extending throughout the year, many given every year, some only in alternate years or as the demand justifies. Eight different courses are offered at North Carolina in folklore as such:

four of these are offered especially for the Curriculum of Folklore; one is from music, one from English, one from Romance and one from sociology. All other courses are offered only in allied departments, and it would be difficult to determine exactly to what extent they are of general folklore interest and to what extent they are of special interest to the department in which they are given; in any event, we have tried to restrict our listings to courses in which some phase of folklore is given major emphasis. Aside from North Carolina, the distribution of different courses by departments in which they are offered is as follows: English, twenty; anthropology, thirteen; German, ten; Spanish, six; and music, two. The modern languages, with the notable exception of French, and anthropology obviously predominate. The distribution of different courses by universities and colleges is as follows: North Carolina, eight; Indiana, six; California, six; Columbia, five; Washington University, five; New Mexico, four; Michigan, four; Harvard, three; New York University (Washington Square College), Duke, and the University of Richmond, two each; and one each at Chicago, Florida, Illinois, Nebraska, New York State College for Teachers, Oklahoma, Pennsylvania, Princeton, South Carolina, Stanford, Tennessee, and Vanderbilt. From course titles and brief descriptions we can venture only a few doubtful observations on course content. Only two of the fifty-nine courses are called "Introduction to folklore" (Taylor's at California and mine at North Carolina); this should be the course most commonly found, but many universities offer only advanced and specialized folklore courses with no curricular provision for preparatory training in the field. Twenty-four of the fifty-nine courses seem to be of rather general or miscellaneous content, or to include various types of folklore; ten of these are from the thirteen courses in anthropology, in which this type of course most abounds, and in which the material considered is usually that of American Indians or other primitive peoples, while in the remaining courses of this type the material is usually European-American. Twenty-five of the fifty-nine courses deal with folk poetry and music; most common (thirteen) among these is the English and American ballad and folksong course offered in English departments; four are devoted to the German folksong, two to the Spanish (by Onís at Columbia and Campa at New Mexico), and five to music. Only five of the fifty-nine courses are devoted to the folktale and other forms of folk narrative. Surely there are other courses pertinent to folk arts and crafts, which I have not yet discovered, besides the one on primi-

tive industries and arts in anthropology at Harvard. Jente's course on proverbial speech in folklore at North Carolina is apparently the only one of its kind. Likewise, Campa's course on folk drama in Spanish at New Mexico seems to be the only course on folk drama in the United States. Evidently North Carolina in folklore (Research), Duke in English (Research: Folklore and the ballad), Nebraska in English (Seminar in English and Scottish ballads and folksong), and Washington University in anthropology (Seminar in folklore) offer the only four seminars or research courses in folklore.

Of the seven schools having four to eight folklore courses, North Carolina's eight different courses are taught by six different men, Columbia's five courses by four different teachers, California's six and Washington University's five by three in each, Indiana's six and Michigan's four and New Mexico's four by one in each. The heroic efforts of one man in each of the three schools last mentioned are to be admired greatly, but the advantages of a group working together in one place are obvious. At North Carolina the men are brought together by the formal unity of the Curriculum of Folklore. Elsewhere no unity in formal organization appears, but it is hoped the men may develop group strength, drawn together informally by their common interest in folklore.

We shall welcome any revision of statements made here. Let us hope that sufficient additional material we may have missed will be sent in to justify a revised and amplified statement of this article. Perhaps students interested in folklore, and their advisers, may be helped by these statements in planning their course of study. Let us hope above all that this survey may stimulate interest in curricular revision and expansion to the advantage of the science of folklore.

UNIVERSITY OF CALIFORNIA (Berkeley)

German 120. German folksong. One semester, every year, three credits, for upper division undergraduates. By Prof. Archer Taylor. A historical survey of the style and matter of German folksongs. Suggestions of problems in the field, and some comment on what has been done in the study of folksongs in other countries.

German 125. Introduction to folklore. One semester, every year, three credits, for upper division undergraduates. By Prof. Archer Taylor. Survey of the materials of popular tradition, the folktale, folksong, proverb, riddle and other forms. Methods and results of investigation in the field.

German 245. The tale. One semester, every year, two credits, for graduate students. By Prof. Archer Taylor. Survey of the types of traditional and semi-traditional narratives and of theories of origin and dissemination of tales.

English 225. The popular ballad. One semester, every year, three credits, for graduate students. By Prof. W. M. Hart. Series of contrasts of ballads. Reports by students.

Anthropology 207A. History and theory of anthropology. One semester, every year, two credits, for graduate students. By Prof. Robert H. Lowie. Prof. Lowie states that in the fall of 1940 in this course he will take up the history of theories of myths and tales in the anthropological field (Lang, Tylor, etc.).

Anthropology 207B. History and theory of anthropology. One semester, every year, two credits, for graduate students. By Prof. Robert H. Lowie. Prof. Lowie states that in the spring of 1940 he has taken up problems of technic in the study of folklore, as well as the correlation of folklore with the general culture; and that there have been reports on special areas and on special myths with their variants.

Prof. Taylor says he is sure that a thesis in folklore would be welcome in the various language departments and the Department of Anthropology. He adds that a committee directly guides and supervises a student's work at California, hence any combination of courses pertinent to the student's work will be advised, the student will meet the requirements of a department, but these are stated in rather broad terms. It seems that a student who would specialize in folklore would find one of the best opportunities at California among the existing offerings in the country.

UNIVERSITY OF CHICAGO

Anthropology 340. The study of folklore. Spring quarter, every year, for graduate students, preferably for those in anthropology. By Prof. Manuel J. Andrade. A critical examination of theories and methods of research, with special reference to the folklore of North America. Prof. Andrade has very kindly elaborated on this catalog description by letter. The emphasis is on methods and theories. The folklore of North America, and occasionally that of other parts of the world, is dealt with merely as illustrative material. The course offers a study in cultural anthropology dealing with folklore data much as other courses in cultural or social anthropology deal with law, religion, social organization, etc. The critical examination of methods and theories is not confined to what anthropologists have said on the subject of folklore; it reviews in chronological order the work of the various schools of folklore, regardless of the academic classification of the writers.

A student cannot specialize in folklore nor map out a course of study centering on folklore, it seems, at the University of Chicago. In connection with his general preparation in anthropology, according to Prof. Andrade, a student may prepare a folklore dissertation in this one department. Folklore is considered as merely one aspect of the culture of a people, and it is considered necessary to know the ethnological background, etc., of a folk in order to understand fully its folklore.

COLUMBIA UNIVERSITY

Anthropology 107. Traditional literature. Fall semester, alternate years, three credits, for graduate students. By Prof. Gladys Reichard. The material dealt with is chiefly Indian folklore, but some European and American white material is included.

Anthropology 114. The mythology of primitive people. Spring semester, alternate years, three credits, for graduate students. By Prof. Ruth Benedict. Stresses the ethnological and cultural implications rather than literary or stylistic ones.

Anthropology 127. Folk music. Fall semester, every year, three credits, for graduate students. By Prof. George Herzog. Folk music in Europe and America; its relation to cultivated music, poetry and the social setting. Comparisons with primitive and Oriental music. Demonstration by phonograph records.

Anthropology 128. Primitive music. Spring semester, every year, three credits, for graduate students. By Prof. George Herzog. A survey of the music of the preliterate peoples; its significance for anthropology and the history of music; theories, scales, musical instruments, social setting. Demonstration by phonograph records.

Spanish 169-170. Spanish folklore. Throughout year, every year, four credits (two each semester), for graduate students. By Prof. Federico de Onís. A historical study of the traditional culture of Spain, with special attention to music and folk poetry. Lectures illustrated with slides, phonograph records and examples of music.

Anthropology 127 and 128 are taken also by students from the Music Department. Prof. Herzog says it is possible for a student in the Music Department to get an MA or PhD in Musicology and do his thesis in folk music with Prof. Herzog. He also says the Department of Anthropology accepts theses for the MA or PhD in some subject connected with folklore, usually not folklore as such, but a special phase of folklore in which courses are given in the Department of Anthropology. Doubtless the situation regarding theses is somewhat similar in the various language departments. With a thesis and the above four courses in folklore, a student in the Department of Anthropology at Columbia could enjoy some specialization in folklore, but, as Prof. Herzog adds, he would be required to have a reasonable general background in anthropology.

DUKE UNIVERSITY

English 213-214. Folklore and folksongs. Alternate years, six credits, for seniors and graduate students. By Prof. Frank C. Brown.

English 349-350. Research courses, a) Folklore and the ballad. Alternate years, six credits, for graduate students. By Prof. Frank C. Brown.

Prof. Brown has pursued his folklore interests for many years, centering around North Carolina folklore, especially the ballad and folksong, and has had various theses written under his direction in this field.

UNIVERSITY OF FLORIDA

English 308. The American folksong. One semester, every year, three credits, for upper division and graduate students. By Prof. Alton C. Morris. A survey of American folksongs and their relation to other types of folklore. Old World ballads and their traditional survivals in the United States; native ballads and folksongs of the United States, such as those of the cowboys and lumberjacks, sea chanteys, work songs, negro and white spirituals, dialog and nursery songs, playparty songs, etc., receive major emphasis in the course.

Florida has manifested considerable interest in folklore studies in the past few years. The *Southern Folklore Quarterly* owes its existence largely to this interest. Florida's location in relation to Latin American intellectual centers places it in an advantageous position for fostering scholarly relations in Panamerican folklore research. With such manifest interests, it seems Florida could well extend its curricular offerings to include courses in both Panamerican and native folk materials, for the possibilities for theses and specialization in this field are numerous.

HARVARD UNIVERSITY

English 230a. Ballads and songs. Fall semester, every year, for graduate students. By Prof. Hyder E. Rollins.

German 200. Das deutsche Volkslied und seine Geschichte. Fall semester, every year, seminar for graduate students. By Prof. Karl Viëtor.

Comparative Literature 13. The composition and transmission of oral narrative poetry. Spring semester, every year, for graduate students. By Mr. Albert B. Lord, junior fellow. [Because Mr. Lord's rank does not assure the permanency of this course, it is omitted from the statistical survey.]

Anthropology 13. Primitive industries and arts. Spring semester, every year, for graduate students. By Mr. Lauriston Ward, lecturer on anthropology, assisted by Mr. John O. Brew, assistant in anthropology.

Prof. Bartlett J. Whiting, in the English Department, our best folklore contact at Harvard, writes that there is little systematic work in folklore given at Harvard, and that the seminars in popular ballads and romances often deal with folklore material, but naturally the materials in the seminars vary from year to year. The four courses listed above have been selected from the Harvard catalog as those appearing to be most closely related with some phase of folklore. They show the rather isolated, disconnected and sporadic outcroppings of pieces of our field in Harvard course offerings, and bear out Prof. Whiting's observation by showing that apparently not a single comprehensive or introductory course in the science of folklore exists at Harvard.

UNIVERSITY OF ILLINOIS

German S101. Seminar in Deutsche Volkskunde, with special reference to the Volkslied. One-half to two units credit. Alternate summers, for graduate students. By Prof. Charles A. Williams. Papers are prepared, and some lectures are given. The class meets four hours a week during the eight weeks' term. About three weeks are devoted to a survey of the fields of German folklore, for which the students study John Meier's *Deutsche Volkskunde* and Hans Naumann's *Deutsche Volkskunde* and read actual texts of various types of folklore in printed collections. Then begins a concentrated study of the Volkslied, reading, studying and interpreting many texts of the older period, using chiefly Uhland's *Volkslieder*.

Prof. Williams states that under German 102, the thesis course, some six or seven MA and five PhD theses on subjects in German folklore have been written under his direction in the past few years.

INDIANA UNIVERSITY

English 399. The folktale and allied forms. 1940-1941, throughout the year, six credits. A study of the traditional tale, both oral and written. Tales and myths of primitive peoples. Oral tales of Europe and Asia and their dissemination. Evaluation of various theories concerning the oral tale. Problems of type and motive classification. Technics for the study of oral tales. The great literary collections of tales. Exempla, jest books, fabliaux. Myth and tale.

English 392. Literary origins. 1940-1941, fall semester, three credits. A study of selected primitive groups, especially American Indian and Oceanic, with regard to those elements in tribal life giving rise to literary expression. The forms of such expression and their relation to similar forms in our own culture.

English 396. The medieval romance. 1940-1941, spring semester, three credits. The romances of chivalry and related developments in western Europe from the twelfth to the sixteenth century. Relation of the romances to other traditional narrative forms both written and oral.

English 394. Problems in folklore and mythology. 1941-1942, throughout the year, six credits. An advanced seminar limited to those having some preliminary training and engaged in folklore research.

English 398. The English and Scottish popular ballad. 1941-1942, fall semester, three credits. A study of the popular ballads for style and content. Theories of the ballad. Relations to other narrative forms. Ballad dissemination. Relation of English ballads to continental. The English ballad in America. Other English folksongs in America.

English 355. American folklore. 1941-1942, spring semester, three credits. A survey of the folklore of the United States and Canada. Special groups, such as French Canadians, Spanish of the Southwest, cowboys, lumbermen, American Indians, Negroes, etc., and their folklore. Special forms of folklore, such as ballads, songs, superstitions, proverbs and tales.

The above courses are all for graduate students, offered by Prof. Stith Thompson, announced as a series in folklore for the biennium of 1940-1942, in the Department of English. It is also stated that a minor toward the PhD degree with a major in English may be arranged, and the dissertation may also lie within the folklore field. Although this group of courses lies within the English department, it is obvious from their descriptions that their scope is much wider, that they have a unity in folklore, and that they offer a broad, basic training in the field. May the biennium of 1940-1942 mark only the beginning of a long and vigorous growth of the science of folklore in the curriculum at Indiana!

UNIVERSITY OF MICHIGAN

German 193. Germanic mythology. Fall semester, alternate years, two credits, for seniors. By Prof. Ernst A. Philippson. History of the religion of the Germanic tribes, particularly of the cult of the more important gods.

German 194. Germanic hero lore. Fall semester, alternate years, two credits, for seniors. By Prof. Ernst A. Philippson. Introduction to the study of the Heldensage, with special emphasis on German and Scandinavian sources.

German 195. Das Märchen. Fall semester, alternate years, two credits, for seniors. By Prof. Ernst A. Philippson. Introduction to the study of the

German folktale, with special emphasis on the origin and development of types found in the Grimm collection.

German 196. Das Volklied. Spring semester, alternate years, two credits, for seniors. By Prof. Ernst A. Philippson. History of the German folksong from its beginning to the nineteenth century, with special emphasis on types found in *Des Knaben Wunderhorn*.

Prof. Philippson says that, although these courses are listed as senior courses, they carry graduate credit when special requirements, such as extra reading, are met. He adds that since his coming to Michigan in 1935, he has tried to create interest in folklore within the framework of the German Department, and that he has been allowed extra money to build up the library in support of these courses. With the enthusiastic interest of Prof. Philippson for the field of folklore, it seems a student would receive encouragement here, could specialize to a certain extent in the field, and doubtless write a thesis in it, in German.

UNIVERSITY OF NEBRASKA

English 331. Seminar in English and Scottish ballads and folksong. Fall semester, alternate years, two credits, for graduate students. By Prof. Louise Pound. Problems of origin. Relation of ballads to primitive poetry and to other forms of folkliterature. Conflicting views. Folksong in the United States.

Prof. Pound has for many years worked in this field, and various theses have been done under her direction, notably in folklore in the Midwest.

UNIVERSITY OF NEW MEXICO

Spanish 115. Southwestern folklore. Two hours credit, one semester, alternate years and every summer, for upper division and graduate students. By Prof. Arthur L. Campa. A survey of all types of folklore present in the Southwest, with particular attention to New Mexico.

Spanish 116. Folk drama. Two hours credit, one semester, alternate years, for upper division and graduate students. By Prof. Arthur L. Campa. Secular and religious drama in the Southwest, beginning with the introduction of drama by the missionaries from Mexico. (Appears to be the only course offered anywhere in the United States dedicated to the real folk drama.)

Spanish 161. Folktales. Two hours credit, one semester, alternate years, for upper division and graduate students. By Prof. Arthur L. Campa. The folktale in Spain and the New World, beginning with Oriental sources.

Spanish 162. Folk ballads and songs. Two hours credit, one semester, alternate years, for upper division and graduate students. By Prof. Arthur L. Campa. Spanish balladry in Spain and the New World, with particular attention to New Mexico.

New Mexico has the richest offering in Hispanic folklore to be found anywhere in the United States. While it is not possible to obtain a major in folklore, a student can major in the Division of Hispanic Studies, in which all of the above courses are offered, and which makes possible a considerable degree of specialization in the

folklore of the Spanish Southwest. Prof. Campa states that a Latin American major has been organized recently at New Mexico, combining courses in political science, anthropology and Spanish, in which major any or all of the above folklore courses can be included. He also states that while the Latin American major is an interdepartmental major, the major in Hispanic studies is within the Spanish department and stresses folklore as a principal subject. However, he assures us that the departments of anthropology and sociology also allow major credit for the above folklore courses. Prof. Campa imparts the pleasant news that more than seventy-five percent of the Spanish MA candidates do their theses in folklore, and PhD candidates also may specialize in this field!

NEW YORK STATE COLLEGE FOR TEACHERS

English 140. American folk literature. Fall semester, alternate years, three credits, for upper division and graduate students. By Prof. Harold W. Thompson. As backgrounds and sources for a national literary art, the following types are studied: folktales, local legends, ballads and folksongs, proverbs, holiday rimes and customs, weather lore and folk medicine, place names, games and dances with rimes. A written report on some aspect of New York State's folklore is required. Prof. Thompson states that he studies in this course the folk literature of Indian, Negro and White, with special emphasis upon the lore of New York State, and that he illustrates with piano and records.

Prof. Thompson says his book, *Body, boots and britches*, now in press with J. B. Lippincott, will contain some of the material collected with the assistance of this class, and he hopes to publish further volumes along this line. He says he has had several MA dissertations on folklore. He says in the fall of 1939 he had ninety-one students in the regular course, plus seventy-six in an extension course for teachers. He says he began giving this course about six or seven years ago, and that one year he gave a seminar in American folk literature, and that every year, in the spring semester, he gives a course in Scottish literature in which he spends some time with the students singing and studying the ballads. He says they do not give the PhD degree.

NEW YORK UNIVERSITY, WASHINGTON SQUARE COLLEGE

English 60. The popular ballad in England and America. Fall semester, repeated in Spring semester, every year, four credits, for juniors and seniors, limited to 60 students. By Miss Mary E. Barnicle, instructor. The English and Scottish popular ballad; definitions, history, examination of the type, of folk customs and beliefs and of social backgrounds. Migration of the English and Scottish ballad to America; American tendencies and forms in balladry, such as cowboy songs, Negro spirituals, come-all-ye's and mining and railroad songs.

English 60.2. American folklore of British and Afro-American origin. Fall semester, repeated in Spring semester, every year, four credits, for juniors and seniors, limited to 60 students. By Miss Mary E. Barnicle, instructor. Popular lore and beliefs; signs, sayings, beliefs, proverbs, anecdotes, folktales, legends, tall stories; riddles and ring games; adventures of the gwinter,

goadaphro, and other legendary American animals and heroes. Illustrated with records and the personal appearance of native storytellers from the mountains and work camps of the South.

Since we failed to receive a reply from Miss Barnicle, we can hardly venture beyond the catalog statements, but it would seem that at least undergraduate students in New York are being made folklore-conscious in limited numbers.

UNIVERSITY OF NORTH CAROLINA

Folklore 185. Introduction to folklore. Fall quarter, every year, five hours, for upper division and graduate students. By Prof. Ralph S. Boggs. General bibliography, discussion of the various types of folklore, and survey of the folklore in various masterpieces of world literature.

Folklore 167. The English ballad. Fall quarter, every year, five hours, for upper division and graduate students. By Prof. Arthur P. Hudson. A study of the English and Scottish popular ballads, with a survey of ballad survivals in America, particularly in North Carolina. Students in the course who may have access to ballads in oral circulation will be encouraged to collect them.

Folklore 105. Old Irish. Winter quarter, every year, five hours, for upper division and graduate students. By Prof. Urban T. Holmes. This course is offered also in the Department of Romance Languages, stressing the linguistic aspect for students in that department; however, readings in the older Irish literature, rich in folklore, will be stressed for Folklore students.

Folklore 151. Social anthropology. Spring quarter, every year, five hours, for upper division and graduate students. By Prof. Guy Johnson. The nature of culture; culture processes; the modern cultural environment; and social change. This course is offered also in the Department of Sociology, of whose viewpoint it will be advantageous for Folklore students to learn, although their approach will be from a somewhat different angle. Prof. Johnson has worked especially in Southern Negro folklore.

Folklore 204-205-206. Introduction to comparative musicology. Fall, winter and spring quarters, every year, nine hours, for graduate students. By Prof. Jan P. Schinhan. A survey of representative systems of primitive and folk music; of discussions of cultural and musical implications; a study of problems and methods of research with exercises in transcription and analysis of records made in the field. These courses are offered also in the Department of Music, and naturally require some technical knowledge of music. Prof. Schinhan suggests an extra hour in one quarter of field or other work adapted to the particular needs of a Folklore student to give him ten hours, in order to equal two five hour courses.

Folklore 203. Proverbial speech. Spring quarter, every year, five hours, for graduate students. By Prof. Richard Jente. A study of the origin, development, use and dissemination of the various aspects of proverbial folk speech and its importance in the life and literature of nations. The basic material will be the proverb and proverbial expression, with emphasis also on the riddle and folk wit and humor. This is a new course, designed especially for the Curriculum in Folklore, and will be offered as a conference course so long as the registration remains small.

Folklore 214. The folk narrative. Winter quarter, every year, five hours, for graduate students. By Prof. Ralph S. Boggs. A study of the origin, development, use and dissemination of the various aspects of the folk narrative and its importance in the life and literature of nations. The basic material will be the folktale, legend and tradition, with some consideration of other folk

and literary types sharing in the common stock of folk motives. This is a new course, designed especially for the Curriculum in Folklore, and will be offered as a conference course so long as the registration remains small.

Folklore 395. Research. One quarter, every year, five hours, for graduate students. Research in a special field under the direction of members of the staff.

This Curriculum in Folklore assembles the facilities of the University of North Carolina for the convenience of students who may desire an MA major or minor or a PhD minor in folklore. The effort here as in other special curricula of the Graduate School is to mobilize the pertinent graduate instruction in this field now being offered in such departments as those of English, German, Romance, Sociology and Music. Students with a bachelor's degree and an undergraduate major in any one of these departments are eligible to take work in this Curriculum with a view to becoming candidates for higher degrees. The requirements for candidates offering this field as either major or minor subject for their degrees are, in general, those required by the graduate faculty.

The specialized research interests of the faculty assembled in this Curriculum indicate the particular lines along which students may pursue their research training most advantageously: the proverb, the ballad, folk music, the folktale, folklore of the Southern Negro, Latin American folklore, and folklore in medieval Keltic, French and Spanish literature. Phonographic recording apparatus is available on the campus.

UNIVERSITY OF OKLAHOMA

Anthropology 160. Folklore. One semester, every year, two credits, open to all students. By Prof. Willard Z. Park. Origin, distribution and diffusion of characteristic folktales, songs, proverbs and beliefs of various peoples over the world, together with an analysis of elements, motives and patterns in both primitive and modern folk literature. Designed to give the student a knowledge of folklore as a part of culture and as primitive literature. Prof. Park says the approach is that of the cultural anthropologist, in which folklore is seen in terms of the process involved in its development and spread, an attempt is made to understand folklore in its cultural setting, and as this course is given with this emphasis on the anthropological approach to cultural phenomena, emphasis is placed on the folklore of non-European peoples, although some attention is given to European and more recent American materials.

Prof. Park adds that he believes this is the only folklore course offered at Oklahoma, that it is quite obvious from this that work leading to a graduate degree in folklore is not available there, and that it would be possible, however, for a graduate student in Anthropology to offer folklore as the major research field.

UNIVERSITY OF PENNSYLVANIA

English 54. The English ballad. Spring semester, every year, two credits, given in two forms: for undergraduate students and for graduate students. By Prof. Percy D. Shelley. A study of the ballad, especially of the old English and Scottish ballads—border ballads, Robin Hood ballads, ballads of magic

and enchantment, of domestic tragedy, etc. Attention is paid to the ballads and songs of the American cowboys, lumberjacks and Negroes of the Southern plantations. Prof. Shelley states that he studies the ballads from a literary point of view, that he does include some consideration of ballads in other lands, especially American ballads, and that he touches upon various aspects of folklore.

Prof. Shelley adds that it is entirely possible for a student to write a PhD thesis in some phase of ballad literature or research and in folklore, just as some years ago he had a student who did a thesis on the folklore in Thomas Hardy. He believes that in the Department of Anthropology or in any one of the departments of literature a certain amount of specialization in folklore would be possible. Evidently, for lack of folklore courses, such specialization would have to be chiefly on the thesis.

PRINCETON UNIVERSITY

English 509-510. The English ballad. A graduate course, given occasionally, as a seminar. By Prof. Gordon H. Gerould. Nature and origins of the English and Scottish traditional ballads with reference to their native developments and to similar developments in folk literature generally. Problems connected with the transmission and survival of ballads, with their historical and cultural significance and influence on modern English poetry. Includes studies in the relationship between music and text; the history of each individual ballad.

Prof. Gerould states that at Princeton they have no special program of studies for students of folklore, though they are always very glad to have men do dissertations in that field on the substructure of their studies in English literature. He adds that they believe the soundest way to get into the field of folklore, unless a man is frankly going to be an anthropologist, is to approach it as a student of some national literature.

UNIVERSITY OF RICHMOND, VIRGINIA

Music 309-310. Anglo-American folk music and balladry. By Prof. Annabel M. Buchanan. Traditional music, balladry, dances; value in education and creative art; parallels in art music and literature. Study of traditional types: ballads, songs, carols, hymns, country dance forms, ritual dances, etc. Study of ancient folk modes, recording of traditional melodies; participation in traditional songs and dances; field research.

Music 311-312. Advanced course in composition, folk music and balladry. By Prof. Annabel M. Buchanan. Intensive study of Anglo-American folk music, its modal and melodic structure, content, use of the ancient modes in modern composition. Critical research in all folksong and folkdance types. Designed for the serious music student, with special emphasis on original composition employing the folk modes.

Annabel M. Buchanan, Professor of Musical Theory in the University of Richmond, says her first course in folk music study was in 1937, at the College of William and Mary (Richmond Division): general folk music appreciation course, with study of balladry, all types of Anglo-American (or English) folksong extant, dances, etc., also a study of the ancient folk modes. In 1939-1940 she gives courses

309-310 as a full year's course. She says she has been teaching dance figures as well as tunes, and that members of the class are recording folksongs and using the folk modes in composition. In 1940-1941 she will add courses 311-312. She states that these courses are given as a regular part of the curriculum, with full credit in a Music major, toward a degree,—evidently an AB.

UNIVERSITY OF SOUTH CAROLINA

English 229. The English and Scottish popular ballads. One semester, every year, for graduate students. By Prof. Reed Smith. Introduction to the folklore field in general, with special reference to traditional ballads and folksongs, their American survivals, and the influence of oral transmission. The traditional ballad is taken up in detail, special topics being the ballad and folksong, communal composition, communal transmission, the ballad in literature, the ballad in America, and the influence of music on the ballad.

Reed Smith, who is Dean of the Graduate School, states that the choice of a thesis subject depends upon the approval of the Head of the English Department, and if a student has sufficient background in folklore and balladry it would be possible for him to write his MA thesis in this field. Apparently the student's training would otherwise be the general work in English regularly required.

STANFORD UNIVERSITY

Romance Language E140. Folklore in European literature. One quarter, every year, two units, for juniors, seniors and graduate students. By Prof. Aurelio M. Espinosa. The origins and diffusion of European folk and literary tales. Introduction to comparative folklore.

Prof. Espinosa states that a major for the doctorate in folklore is impossible, although a PhD thesis in folklore could be accepted; indeed, two such have been written under his direction, one by a Spanish major, the other by a French major. Also some twenty MA theses on folklore have been done under his direction in the Department of Romanic Languages.

UNIVERSITY OF TENNESSEE

English 473. The popular ballad. One quarter, alternate years, three credits, for juniors, seniors and graduate students. By Prof. Edwin C. Kirkland. A study of English and Scottish popular ballads and folksongs. Papers, discussion of bibliography, origins, historical development, survivals, and relation of the ballad to literature and to other types of folklore. Methods and opportunities for collecting, particularly in Tennessee. Prof. Kirkland adds that his course (the only one he knows of at Tennessee which bears directly on folklore) deals chiefly with the texts and literary qualities of the Child or popular ballads, American survivals, questions of oral transmission, methods of collecting, with brief consideration of American ballads, those of cowboys, miners, etc. He states he has secured a musician to lecture on the music.

Prof. Kirkland says he had two MA theses on the ballad last summer.

UNIVERSITY OF TEXAS

Prof. J. Frank Dobie, in the English Department and editor of the Texas Folklore Society *Publications*, writes that no course in straight folklore is being offered at Texas, although his course, *English 342s*, Life and literature in the Southwest, is based on folk elements.

VANDERBILT UNIVERSITY

German 420. Germanic folklore. Spring, three hours credit, for graduate students. By Prof. George P. Jackson. Prof. Jackson states that this is a new course, being given for the first time in the spring of 1940. In it he will stress the inner relationship between folk creations and those called "art". Emphasis will be laid on the song, Märchen and chapbooks, especially the song, which will be traced through Germany, England and America.

Prof. Jackson says this course is the only one in folklore offered at Vanderbilt, and only for one term, and for the first time in 1940; hence little can be said yet about possibilities for a graduate student at Vanderbilt whose major interest is in folklore.

WASHINGTON UNIVERSITY

Anthropology 141. Primitive literature. One semester, every year, three credits, for undergraduates. By Prof. Erna Gunter. The forms and functions of oral tradition.

Anthropology 310. Folkways and folklore. One semester, every year, three credits, for undergraduates. By Prof. Luther L. Bernard.

Anthropology 450. Evolution of magic and religion. One semester, every year, three credits, for upper division and graduate students. By Prof. Luther L. Bernard. Attention to folklore of primitive religion, especially in its connection with magical beliefs and practices.

Anthropology —. Seminar in folklore. By Prof. Luther L. Bernard, for graduate students, whenever there is demand for it.

English 485. English and Scottish popular ballads and English metrical romances. One semester, every year, three credits, for upper division and graduate students. By Prof. William R. MacKenzie.

It seems that a thesis in folklore would be acceptable at Washington University, and that arrangement of credits is rather flexible so that a certain degree of specialization in folklore might be possible.

University of North Carolina.

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REPORT OF THE FIFTH ANNUAL MEETING OF THE SOUTHEASTERN FOLKLORE SOCIETY

By R. M. Grumman

The fifth annual meeting of the Southeastern Folklore Society was held in Lexington, Virginia, on March 29 and 30, with Washington and Lee University acting as host. The following program was presented by the Executive Committee in cooperation with the Department of English and other members of the Washington and Lee faculty:

PROGRAM

Friday, March 29

Registration, 12 noon to 2 p.m., Student Union Building

First Meeting, 2:15 p.m., Washington Chapel, Washington College, Edwin C. Kirkland, President of the Society, presiding

Address of Welcome—Dr. Robert Tucker, Dean of the University

"The Classification of American Folksongs"—Arthur Kyle Davis, University of Virginia

"South Carolina Place Names"—J. M. McCain, Jr., Winthrop College

Ballads by Alan Lomax, Library of Congress

Tea, 4:30 p.m., Student Union Building

Members of the Society are invited by the English Department of the University to meet the Washington and Lee faculty.

Subscription Dinner, 6:30 p.m., Robert E. Lee Hotel

Members and friends who wish to attend this dinner are requested to notify the registration officer (Student Union Building) as soon as possible after their arrival. Price \$1.00.

Second Meeting, 8:00 p.m., Doremus Gymnasium

A program of Old English and American Ballads will be presented by Earle Spicer, baritone. Tickets are for sale at the Student Union Building, or they may be obtained at the door of the gymnasium before the concert. Admission 50 cents.

PROGRAM OF THE CONCERT

Traditional English Ballads

The Cornish Dance.....	Arr. by Moss
Lord Randel (about 1300).....	Arr. by Cyril Scott
The Crocodile.....	Arr. by Earle Spicer
Barbara Allen.....	Arr. by Roger Quilter
The Bashful Lover.....	Arr. by Johnson
Lord Lovel.....	Arr. by Hilton Rufty
Up from Zomerzet.....	Arr. by Sanderson

Early American Ballads

The Little Mawhee (Carolina).....	Arr. by Marshall Bartholomew
The Farmer's Curst Wife (Nova Scotia).....	Arr. by Earle Spicer

Old Paint (Cow Boy).....	Arr. by Oscar Fox
The Warranty Deed (Vermont).....	Arr. by Robert Hughes
The Raggle Taggle Gypsies (Old World).....	Arr. by Hilton Ruffy
The Tune the Old Cow Died On (Vermont).....	Arr. by Helen Norfleet
Old Zip Coon (Western).....	Arr. by David Guion
Merl Freeland at the Piano	

Saturday, March 30

Third Meeting, 10:00 a.m., Washington Chapel, Washington College

"The University of South Carolina's Use of the Folklore Material of the Federal Writers Project"—Reed Smith, University of South Carolina

"Curriculum for a Master's and Doctor's Degree in Folklore"—Ralph Boggs, University of North Carolina

"Tracing the Negro Ballad in South Carolina"—Chapman J. Milling, Columbia, South Carolina

"Folk Rhymes and Local Songs"—Herbert Halpert, New York, New York

Subscription Luncheon, 12:30 p.m., Robert E. Lee Hotel

The business meeting of the society will follow the luncheon. Price 65 cents.

Committee on Local Arrangements

HARRY M. PHILPOTT

FITZGERALD FLOURNOY

JAMES S. MOFFATT

ROWLAND W. NELSON

Washington and Lee University

The officers elected for 1940-1941 were as follows:

ARTHUR KYLE DAVIS, University of Virginia, *President*

RALPH STEELE BOGGS, University of North Carolina, *Vice-President*

RUSSELL M. GRUMMAN, University of North Carolina, *Secretary-Treasurer*

RESOLUTIONS

SOUTHEASTERN FOLKLORE SOCIETY, LEXINGTON, VA.

March 29-30, 1940

The Committee recommends for adoption the following report:

The Southeastern Folklore Society wishes to express its appreciation of the very gracious hospitality extended by Dr. Robert Tucker in the absence of President Francis P. Gaines and Washington and Lee University with its historic and romantic background.

The Society wishes to thank the Committee on Local Arrangements, Mr. Harry M. Philpott, Professor James S. Moffatt, Professor Fitzgerald Flournoy, and Professor Rowland W. Nelson, for the admirable way in which they arranged all the meetings and entertainments for our convenience and enjoyment.

The Society is indebted to speakers and other participants on the program, particularly to Mr. Earle Spicer, who has won international fame as a concert singer, for his exceptionally interesting program, and to Alan Lomax for his interpretation of old ballads.

The Society wishes especially to thank Mrs. Moffatt and Mrs. Nelson and the ladies of their committee for the reception and generous refreshments that followed our first meeting and that added so much to our enjoyment.

We recognize with real appreciation the fact that the continuation of the *Southern Folklore Quarterly* is made possible by the generous support of the University of Florida and the able editorship of Professor Alton C. Morris, whose absence from this meeting we regret.

The Society thanks *The Rockbridge County News*, *The Lexington Gazette*, and the Robert E. Lee Hotel for their generous cooperation.

Respectfully submitted,

Committee:

MELLINGER E. HENRY

MAURICE MATTESON

CHAPMAN J. MILLING

March 30, 1940.



BOOK REVIEWS

Ballad Makin' in the Mountains of Kentucky. By Jean Thomas. New York: Henry Holt & Co. Pp. 270. \$3.00. 1939.

Distinctive of Miss Thomas's latest book is its primary concern, not with traditional pieces of old world importation, but with individual Kentucky song makers and their product. Though she includes some pieces of older emergence, or plainly of imported ancestry, she has sought chiefly to bring together compositions telling of contemporary happenings. She interests herself in the "last minstrels" themselves. She supplies the settings for her recordings, narrates the events prompting the songs, and the circumstances under which she encountered and interviewed the singers. She makes her connecting narratives vivid and readable, and these narratives constitute the bulk of the book. No doubt it is as authentic as she could well make it, for a book intended to appeal to lay readers as well as to folklorists. The persons in Miss Thomas's chronicles are real. Some bear their true names, like Jilson Setters, the "singin' fiddler", and others are given substituted names.

The songs themselves can lay claim to little poetic quality. Mostly they follow staple patterns, especially the Irish "Come all ye" pattern. The author has grouped her findings and accompanying discussions under various headings. Of especial interest are the "Feuds", under which may be found ballads of the Martin-Tolliver "troubles", the Hatfield-McCoy feud, and that of the Fitches and Austins. The ballad of Floyd Collins who lost his life in a sand cave is grouped rather unexpectedly under "Fire and Flood". The section headed "Killin's" bulks large and includes many murders. Other sections containing characteristic compositions are "Laments and Farewells" and "Hymn Makin'." Among later creations are songs of the TVA, the RFC, the WPA, the CIO, and of G-men. A feature of the book is its fine photographs.

Miss Thomas likes, and likes to take to herself, the name "The Traipsin' Woman", given her in the mountains because she used to be a court stenographer for a circuit judge. She is the founder of the Singin' Gatherin' held annually at Ashland, Kentucky, and attended by many persons. How long the composition of pieces such as those she has woven into her narrative will continue, even in the Southern Mountains, is a question. Similar pieces, for instance the ballads of the Meeks murder in Missouri, have been found in many regions, but hardly so persistently and in such numbers as by Miss Thomas in her region. Their existence is now threatened everywhere by the entry of newspapers and the radio and the phonograph and the government highway. It may be that the "Traipsin' Woman's" minstrels will be the last of their breed.

Louise Pound

The University of Nebraska.

Animal Tales from the Old North State. By Lucy Cobb and Mary Hicks. Illustrated by Inez Hogan. New York: E. P. Dutton & Co., Inc. Pp. 200. \$3.00. 1938.

A new collection of southern animal-tales brings back childhood recollections of the beloved Uncle Remus with Brer Rabbit and all his companions. Would the North Carolina collection, one wondered, introduce the same characters, or have the charm of the earlier tales?

They do and they have. Here are Brer Rabbit, Brer Fox, Brer B'ar, Brer Bullfrog, and the whole familiar assembly, going about their business in the same engaging fashion, as related by Carolina negroes. The stories, we are told, were learned through oral tradition, in Johnston, Wake, Wilson and Lenoir counties, from "seven story-tellers who had never read any of Joel Chandler Harris' animal tales."

The entire collection seems genuine negro folklore, with one—Aunt Milly's tale of White Fawn and the Wind Spirit—influenced by Indian sources.

The book opens with Aunt Tiny Shaw, who sits on her doorstep knitting as she tells of "Brer B'ar's Grapevine". The gentle humor and philosophy of the southern negro permeate every page as we are introduced in turn to the different story-tellers. After Aunt Tiny, there are Uncle Andrew Shaw, negro preacher who has a way with children but is "hard on sinners"; Cindy Garrison and Pinky Harem, who sing and tell tales while respectively rubbing the washboard and picking cotton; Julius Godbolt, the blacksmith; the tiny and immaculate cook, Aunt Milly; and Slim King, the dapper city barber.

Many of these tales are, naturally, of the aetiological type, explaining a cause: "Why Brer Bullfrog Jumps So Far", "Why Brer Hyena Laughs", etc. Pinky Harem tells of the "fust Christmas currals", composed by the birds when all the animals assembled for "Christmas in the Big Woods". And Slim King explains "Why Brer Dog Howls at the Moon".

Other tales are of the fable type, sometimes strangely echoing Aesop: *e.g.*, in Aunt Tiny's story of "Brer Goat Makes Up His Mind", the Carolina goat escapes Brer Wolf by dancing, just as Aesop's kid danced to a wolf's piping two thousand or more years ago. Morals are attached to a number of the stories. The "Be-sure-your-sin-will-find-you-out" theme, or what might be termed the *Karma-motive*, appears in various forms. For instance, after telling of "How Brer Camel Got His Hump", and how Brer Rabbit also was punished for telling on the camel, Uncle Andrew moralizes,—"Dat am de way de worl' wags too: one man is allus tellin' on de other ones, but den he gits ketched too, so what am de diff'rence?" Various widely found forms of the beast tale are recognized in the Carolina stories, some of them embodying perhaps far older folk beliefs. Brer Robin and Brer Woodpecker, for example, often appearing herein, are familiar figures also in the folklore of other nations—probably because the red breast of the one and the red crown of the other attracted attention and seemed to demand explanation.

The "fire-bird", or "rain-bird" superstition appears in the Old North State collection, in such stories as the one in which Cindy Garrison explains how "Brer Robin Makes It Rain". Similarly, Aunt Milly's tale of "Why Brer Woodpecker's Head Is Red" seems a variant of the same ancient belief, with Helios, the sun-god, also appearing, in rather sinister negro form in the collection.

Other widely known types also appear among the Carolina tales. According to Aunt Milly, it is Brer Woodpecker who punishes the tattletale Brer Sparrow for "tellin' fibs ter git folkses inter trouble". Cindy Garrison's tale of the animals choosing a king illustrates another favorite theme, appearing in Aesop's fable of the frogs who petitioned Jupiter for a king, in a 4th century tale of India where the birds choose a king, and so on. Still another perennial, springing up in many lands and forms, is the explanation of how the Bear lost his tail, varying from the Norse version in which the bear, fishing with his tail, has it frozen off in the ice, to Slim King's tale of how Brer Dog bit it off when Brer B'ar was carrying off Mr. Man's "knee-baby".

The book is attractively printed, and Inez Hogan's illustrations contribute largely to the charm of the stories. Especially amusing is the picture of Brer Bullfrog and Brer Terrapin playing what might be called a game of authentic leapfrog over each other's backs,

"With gently smiling jaws."

On coming out of these pages to encounter animals in real life, one feels as disconcerted as did the reviewer-critic who, leaving the photoplay of *Snowwhite and the Seven Dwarfs*, spoke fraternally to a little bird near by—and it flew away!

All in all, the North Carolina collection is most enjoyable, and forms a real addition to our American folklore.

Annabel Morris Buchanan

University of Richmond.

